

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 6 SUPPLEMENTARY PAGES,  
INCLUDING COLOR PLATE.



"THE SONG OF THE LARK." BY JULES BRETON. FROM THE ETCHING BY L. KRATKE.

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## THE ART AMATEUR.

## THE NOTE-BOOK.

*Leonato.*—Are these things spoken, or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
*Much Ado About Nothing.*



THE questions brought up by the exhibition at the Salon of Rodin's much-discussed statue of Balzac are of real importance to all artists and purchasers of their work. The newspaper writers generally support the Society of Men of Letters, who ordered the statue of the sculptor and who refused to pay for it; and some of them go so far as to say that an artist, when he accepts a commission, is as much bound to please his patron as a shoemaker is to fit his customer. There might be some sense in this if there were any means whereby the artist could take the measure of his patron's mind. In the absence of these, the artist may be supposed to say to his prospective customer: "You come to me believing from what you know of my past work, and from the reputation that I have acquired, that what I shall do will be likely to suit you. If there is a mistake, it is yours, and you must take the consequences." This is the understood ground of every transaction between a professional man and his client. It may be modified by special agreement; but if no special conditions are imposed, the artist is bound only to produce his work, and the patron is bound to pay for it.

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THE patron should not neglect to make definite conditions in matters that concern his interests. He may set a limit to the cost of the work and to the time within which it shall be produced. He may determine the subject, the material, the size, the position which the work is to occupy. He may even, if the artist will submit, reserve the right to reject the work if it fails to satisfy him. But to presume to reject work commissioned without conditions, because when finished it does not please, is manifestly unjust. The beholder's taste cannot be gauged in advance.

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In this case of the Balzac statue, the sculptor was not a new man, nor one whose work is extremely variable in quality. The peculiar trend of his genius is well known. Though he finishes carefully when the subject seems to him to call for finish, he is noted among modern sculptors for breadth and suggestiveness, not for refinement of detail. His statues appeal to the beholder's knowledge and imagination. They may well appear grotesque and ugly to people who have neither, and who find their ideal of beauty in the pictures that decorate the scent-bottles at their hair-dresser's. Literary men rarely have a higher ideal, though they have not often the courage or the honesty to acknowledge it. Even great writers usually know nothing of the technique of any art but their own. The lesser sort do not know that; but the greater their ignorance, the greater, as a rule, their assurance. That the newspaper men have sided with the Société des Gens des Lettres is nearly sufficient in itself to prove that the Balzac statue is worthy of the sculptor's reputation, and that M. Pellerin, who has purchased it, has again shown himself a better judge than the critics, as he did when he bought Manet's picture that was rejected by the Salon. The public in general may be expected to remember the treatment accorded by the

press to the pre-Raphaelites, to the Impressionists, to Millet, to Whistler, to everybody who has shown great originality.

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MR. WATTS, whose "Love Triumphant" is one of the most remarkable pictures at the Royal Academy—remarkable for high intent, if weak in the performance—is very differently treated by the critics. Mr. Watts is a thinker, with a natural gift for expressing himself in paint, but even his best pictures are full of technical faults. Still, it is possible to ignore these and his qualities also, and to write endless rubbish on the themes which he handles; this the critics do, and are thankful for the chance to "make copy."

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It is said that certain Americans whose pictures have not been admitted to the Salon this year ascribe their defeat to the feeling provoked in France by our war with Spain. The French populace sympathizes with Spain, just as the English does with us, from sentiments which have nothing to do with the rights of the quarrel. But sensible people do not permit these temporary and superficial variations of popular moods to interfere with business or with duty. It is extremely unlikely that a single vote of the jury of admission was influenced by this feeling. There is, as usual, a good sprinkling of American and British contributors to this year's Salon. In former years the unsuccessful ones consoled themselves with the idea that their countrywomen, abusing the gallantry of the jury, obtained much more than their share of the available places. This year defeat is charged upon the war. Meanwhile, an attempt is being made to establish a permanent American exhibition in Paris, which our artists domiciled abroad might do well to investigate. His excellency, the Governor of Missouri, Mr. James Deering, of Chicago, and Mr. S. E. Morse, are said to be interested.

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THE American school at Athens has added another leaf to its laurels in the discovery of the Fountain of Pirene, at Corinth. The water appears to come from the spring on the top of Acro-Corinthus, long known by the name of Pirene; but the fountain described by Pausanias was in the heart of the lower city, and had several chambers or reservoirs. It was found that an old well in one of the gardens of the modern village opened into one of these chambers, which was partly choked with mud. The funds of the school, together with a private subscription by a gentleman who withholds his name, have sufficed to clear away enough earth to expose a two-storied marble facade, and a roadway with water conduits of white limestone, which was probably the principal street of the city, and to have the chambers aforesaid cleared out. The discovery is especially important as furnishing a known starting-point for future excavations.

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THE prices obtained at two great sales that recently took place in London show an upward tendency. The collection of the late J. Grant Morris was especially strong in modern English water-colors, for most of which better prices were obtained than had been paid by their late owner. Of two drawings by the late Sir John E. Millais, "The Vale of Rest" brought 140 guineas, and "Sir Isumbras at the Ford" 280 guineas. The former had cost 102 and the latter 95 guineas. A drawing of "Malmesbury Abbey," by J. M. W. Turner, had cost 735 guineas, and brought 780. One of "Lulworth Castle," by the same artist, brought less than had been paid for it. It had cost 241 guineas, and sold for 200. A "Hayfield," by P. de Wint, and a drawing called "Stacking Barley," by the same, brought 570 guineas and 540 guineas, respectively.

They had cost 500 each. Examples of Birket Foster, Copley Fielding, and others also brought higher figures than they had originally sold for. The oil paintings, representing mostly the same period—that is, the beginning and middle of the century—did much less well, the only cases in which a considerable appreciation is to be noted being Sir T. Lawrence's portrait of the Countess of Harrington, which had cost 20 guineas and sold for 240, and L. Alma Tadema's "Roman Flower Market," which had cost 640 guineas, and sold for 880.

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THE most important portions of the Hecksher collection were the ancient enamels and ivories. Among the best prices were obtained for an enamel plaque painted by Martin Didier with "The Judgment of Paris," which brought £630; a tazza with cover, painted in grisaille and pink by Pierre Raymond, which went for £220; a dish in grisaille and gold, by Martial Courtois, £660. For ancient champlevé enamels the highest prices were £370 for a thirteenth-century reliquary, which had sold for £130 at the sale of Lord Hastings' collection in 1888; £530 for another reliquary with a representation of the martyrdom of St. Thomas à Becket, which had brought £350 at the Hastings sale; £660 for a reliquary or casket of the twelfth century set with rock crystals and symbols of the evangelists in enamel. A thirteenth-century crucifix, wood, with bronze and enamel mountings, brought £190, and a cibarium in the form of a dove with enamelled feathers, £200. An early French statuette of the Virgin in ivory on a throne of silver gilt, forming a reliquary, brought £440; a crozier head, French fourteenth-century work, £600; and a casket with scriptural subjects in relief, £440.

The principal buyers were Messrs. Wertheimer, Goldschmidt, Bourgeois, Durlacher, Seligman, and Duveen; at the Grant Morris sale, Vokins, Tooth, Agnew, Boussod-Valadon, Wallis, and Colnaghi & Co.

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AN important sale which occurs in Paris just at the time we go to press is that of the paintings belonging to the late M. L. Tabourier, of which M. Durand-Ruel is one of the experts. Most of the collection is of modern French paintings. A very unusual Corot, an "Interior of a Farmyard," with figures, and some important examples of Delacroix are among the number. Of the latter, "Jacob Wrestling with the Angel," in a rocky landscape, and "Heliodorus Driven from the Temple," were painted as studies for decorations in the Church of St. Sulpice in Paris. Others are "The Bride of Abydos," illustrating Byron's poem, and "King John at the Battle of Poitiers." Fortuny is represented by a "Fantasia Arabe," and Meissonier by his "Dante" and several other pictures. One of Millet's few marines, and a superb study of "Moonlight in the Forest," by Rousseau, would of themselves make the sale a remarkable one. There are excellent water-colors and other drawings, by Delacroix, Jules Dupré, Fromentin, Gavarni, Ingres, Meissonier, Millet, and Rousseau. Of a considerable number of old masters of the French school the most important are "Love as a Bird-Catcher," by Boucher; portraits by Clouet and Chardin; a "Vœu à l'Amour," by Fragonard; a "Site d'Italie," by Claude Lorrain; a "Recreation Champêtre," with numerous figures by Watteau, and examples of Lancret, Pater, and Prudhon. Of other schools there are a "View on the Arno," by Canaletto; portraits by Cuyp; "Le Cadeau Récompense," by Van Gelder; portraits by Hans and Sigismund Holbein; interiors by Adrien van Ostade, and examples of Rembrandt (?), Reynolds, Ruysdael, and Roger van der Weyden. There are also some fine bronzes, porcelains, and tapestries.

## THE LONDON LETTER.

*AN "UP-TO-DATE" EXHIBITION OF THE NEW "INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS, AND GRAVERS," WITH WHISTLER AT THE HEAD—THE REMARKABLE PRICES, AT CHRISTIE'S, FOR PAINTINGS BY ROSSETTI, BURNE-JONES, AND WATTS.*

PERHAPS the most delightful exhibition of contemporary art that has ever been held in London is that open now, at Knightsbridge, under the auspices of The International Society of Sculptors, Painters, and Gravers—a brand-new organization with Mr. Whistler as President and Mr. John Lavery, of the Glasgow school of painters, Vice-President. Among those on the Executive Committee are Messrs. Frederick Sandys, James Guthrie, J. J. Shannon, T. Stirling Lee, and Joseph Pennell, while the honorary members include J. W. Alexander, F. Macmonnies, and Augustus Saint Gaudens, and a brilliant group of Continental artists, including Besnard, Blanche, Boecklin, Boldini, Puvis de Chavannes, Max Liebermann, Jacob Maris, Mesdag, Rodin, Fritz Thaulow, Von Uhde, and Anders Zorn. Not only do all of these famous artists contribute to the exhibition, but so also do, among many others—I give the names in their alphabetical order—Celia Beaux, Walter Crane, C. C. Curran, C. Wyatt Eaton, S. Melton Fisher, Forain, Grasset, Whitelaw Hamilton, J. McClure Hamilton, Humphreys Johnson, Max Klinger, Fernand Knopff, Fantin Latour, Lautrec, Lorimer, Fernand Lungren, Phil May, Monet, Muhrman, Stuart Park, Alfred Parsons, Renoir, Rolshoven, Steinlen, McCaulay Stevenson, W. Strang, Franz Stück, and Hans Thoma. Somewhat an odd medley of names—is it not? There is quite a Franco-American air about the affair, the exhibition being something between one of the "Salon" of the Champs de Mars and one of the Society of American Artists. It is held in well-lighted and spacious galleries, which make a delightful lounging-place, and, for a modest fee, tea is served in capital style by comely English waitresses neatly dressed in black with white caps and aprons, each little cap bedecked with a knot of orange-colored ribbon that is distinctly "fetching."

The pictures are very well hung—in a few cases the works of an artist occupying a panel together, as at the Champs de Mars. There is no "skying." Burlaps painted a dull, lightish green covers the walls, making an admirable neutral background. The attendance, unfortunately, is not large, and it looks as if some of the managers will have to put their hands in their pockets to meet a probable discrepancy between the receipts and expenditures. Due, I suppose, to a meagre exchequer, the exhibition is not properly advertised, and Humphrey's Hall (a skating rink in winter), where it is held, is rather "out of the way." The newspapers, which should give it support, either ignorantly sneer at it or damn it with such faint praise that the average Philistine reader, who only takes his "Academy" because it is "the proper thing to do, don't know," naturally would rather be deterred from visiting the show after seeing such notices of it. Such an influential journal as The Standard makes light of it, because some of the pictures have been exhibited before, as if the same objection—if it be an objection—would not apply to any retrospective exhibition, and much of this Exhibition of International Art is frankly of this retrospective character, for it includes a representative collection of the work of that misguided young genius, the late Aubrey Beardsley, as well as important canvases by such men as Matthew Maris, of the modern Dutch school, and of Manet, Degas, and Pissarro, of the French Impressionists.

Manet's gruesome, but epoch-making "Execution of Maximilian" is one of the most notable pictures in the exhibition—perhaps the most remarkable picture. In point of interest to the connoisseur it is only rivalled by Mr. Whistler's famous "Miss Corder," which occupies the centre of the panel devoted to the work of that artist, which includes "La Princesse des Pays de la Porcelaine," and the smaller canvas known as "The Piano Picture," portraits of a lady and a little girl, the former being, if I am not mistaken, Lady Seymour Haden, sister of Mr. Whistler.

The "Portrait of Miss Corder" I do not think has ever been seen in America, but nearly nine years ago an admirable engraving of it was published in Harper's Magazine, and I dare say many readers of The Art Amateur remember it. This distinguished canvas is little more than a monochrome of black and brown, but it is full of color in the artistic sense of the word. It shows, life size, the standing figure of a somewhat haughty-looking young English girl, whose face is seen in profile. She wears a black dress and black jacket trimmed with black fur and lined with white, and holds at her side a brown felt hat with long, drooping feather. Evidently she has just come in from the street; the pose is natural, and the whole sweep of the figure most graceful. I remember that I was greatly impressed with this wonderful picture when I saw it in Paris at the International Exposition of 1889; now, seeing it again, it is more fascinating than ever. Technic it has none, in the sense of clever brush work that is apparent, as in a painting by Mr. Sargent, for instance. No one, except, perhaps, the artist himself, could tell us where it was begun and where it was finished. It illustrates to perfection Mr. Whistler's own saying that "a picture is 'finished' when all traces of the means by which it was produced have disappeared."

It is a full generation ago since Mr. Ruskin in his Oxford lecture declared that Rossetti was "the chief intellectual force in the establishment of the modern romantic school of England," and that his name should be placed first on the list of men who have raised and changed the spirit of modern art—"raised in absolute attainment; changed in direction of temper." Unhappily, the good old man has long been in retirement, but let us hope that he is not denied the satisfaction of understanding what strides, in the estimation of connoisseurs, have of late years been made by the works of his favorite of his beloved Pre-Raphaelite Brotherhood, culminating in the extraordinary prices paid for three of Rossetti's pictures at the recent sale at Christie's of the art collection formed by the late Mr. Joseph Ruston, of Monk's Manor, Lincoln.

"Veronica Veronese" was knocked down to Mr. Agnew for 1550 guineas; at the Leyland sale, in 1892, it brought 1000 guineas. The picture, it may be remembered, portrays a beautiful blonde creature in wide-sleeved, olive green velvet dress, reddish purple girdle, and white neckerchief, seated at a writing-table, seemingly about to transcribe the song of a canary bird which is singing merrily in its cage overhead. With one hand she holds the bow of a violin, and with the other touches the strings of the violin itself which hangs on the wall. On the table are a daffodil and primroses, lovingly painted with that skill which Rossetti, like his prototype Botticelli, lavished on every such detail of nature.

Mr. Agnew bought both the other pictures—the small replica of the "Dante at the Bier of Beatrice," the original of which many an American landing at Liverpool has hurried to the Walker Art Gallery to see before going on by train to London. It brought 3000 guineas, which is just three times the price it realized in 1886 at the

Graham sale. Precisely the same price, showing the same advance, was paid for La Ghirlandata. By these figures, the highest "record price" for a Rossetti—£1207 for the "Beata Beatrice" in 1886—was easily distanced.

But the triumph of the friends of the pre-Raphaelite school was not yet complete. A greater surprise was in store, in the prices realized by Sir Edward Burne-Jones' masterpiece, "The Mirror of Venus," which was sold to Mr. Fairfax Murray for 5450 guineas, which exceeds any previous price bid at Christie's for the work of an artist during his life-time, with the exception of 6300 guineas fatuously paid by Mr. Holloway, of pill and ointment renown, for "The Babylonian Marriage Market," by that very poor and unoriginal painter, the late Edwin Long. The previous "record price" for a Burne-Jones was 3600 guineas, at which "Merlin and Vivian" was knocked down at the Leyland sale. The "Chant d'Amour," which at the Graham sale brought 2550 guineas, fell, at 3200 guineas, to Mr. Agnew, who also bought, for 1050 guineas, the pair of drawings "Dawn" and "Night," which at the Leyland sale realized 1350 guineas.

Three pictures by Watts shared in the "boom," and the seemingly invincible Agnew bought them. All were in the Rickards sale in 1887. "The Eve of Peace," the figure of a warrior, which then brought 950 guineas, now reached 1350 guineas.

The sale wound up with the dispersion of a number of old masters, good, bad, and indifferent, the highest price, 5000 guineas, being paid by Mr. Martin Colnaghi for the splendid portrait, "Nicholas Ruts," by Rembrandt, which at the Adrian Hope sale, in 1894, brought 4700 guineas.

MONTAGUE MARKS.

LONDON, June 6, 1898.

## SOME MODERN ETCHINGS.

In the beautiful etchings from which several of our illustrations this month have been taken the color effect has been exceedingly well rendered in black and white. For the use of these we are indebted to Mr. Klackner and the Messrs. Kroedler; to the former for the etchings of "The Communicants" and "Finisterre," and to the latter for that of "The Song of the Lark." They show that the art has by no means declined because it has ceased to be a fad. Some years ago everybody was practising etching. Though really one of the most difficult of the arts, it was supposed to be specially suited to beginners and amateurs. This modern revival of etching brought to the front for a short time a great many who were even incapable of feeling the special beauty of the etched line. They took up the art merely because it was fashionable. Along with these, however, many artists began to etch; and of these a few developed really great skill. Most of them find plenty of work at excellent prices. It is not artists like Waltner, Schilling, Kratke, Hamilton, Lathrop, Smillie, and others that we might name that complain of the decadence of etching. There is no decadence; rather the art has entered on a permanently healthy condition, in which there is a good demand for good work and none at all for bad work. Our reductions from etchings after Jules Breton do not, of course, give the quality of the etched line which, when artistically printed on parchment or fine Japan paper, has a special value not to be found in any other sort of black-and-white work. But they show with what subtlety and accuracy the color values of a painting may be reproduced by the etching needle. In time to come some of these reproductive etchings will undoubtedly rank with the great achievements of the art. They have a real intrinsic value not to be found in any other modern form of engraving.

## JULES BRETON.

THE entire development of naturalism in our modern school of painting has been witnessed by Jules Breton, who in 1843 began his studies under the Belgian artist, Félix de Vigne, an eclectic who sought to unite the drawing of Ingres to the color of Delacroix. Rubens and the antique were also highly esteemed by this painter, now forgotten; so much so that, in his studio, the figures were drawn after rules of proportion derived from the Apollo Belvidere and the Venus de Medicis, and—because of the well-known penchant of Rubens for warm shadows—were laid in with crimson lake and burnt siena. This was painted over only in the lights; so that, on the shade side, the figures looked as though they had been skinned—"a horrible spectacle," our artist says. When, in 1845, and again in 1847, he

to copy closely from nature, others to evolve a new ideal of their own. It was, Breton says, in "La Vie d'un Artiste," "like a storm which opens new watercourses and brings fertility to places which had been barren." Another of the submerged classes, the working population, had come to the surface, and the artists, though only obscurely sympathetic, were attracted by the novelty of the types that had come to be of importance. They began to study what Gambetta later called "the new social stratum" and its surroundings, the street and the fields, and the workshops, and to find in them new subjects for paintings. The revolution of 1848, begun by aristocratic philosophers, had brought the republican notions of antiquity into vogue; that of 1830, a middle-class revolution, had made everybody sentimental and romantic; 1848 saw the beginning of the social agitation

his first picture, a melodramatic piece, entitled "Misery and Despair," was exhibited at the Salon. The next year he had a painting of "Hunger," still more frightful in intention. At the same time one of his friends named Gluck had already made the discovery that the light of the street was very different from that of the studio, and gave a finer play of values and a certain harmony and style to the most vulgar figures. Gluck had remarked effects of the sort in old tapestries and in the paintings of Paul Veronese, and he was the first to talk to Breton and his friends at the restaurant of "le plein air." He had a small painting of a Roman bath scene at the same Salon, that of 1851, at which were shown Breton's "La Faim," Courbet's "Enterrement à Ornans," and Millet's "Semur." "The Sower," the first attempt of Millet in the painting of peasant life, was badly hung, and was little



"THE COMMUNICANTS." ETCHED BY HAMILTON HAMILTON FROM THE PAINTING BY JULES BRETON.

found himself in Paris, the pictures by Delacroix that he saw seemed hideous to him. Rossetti, about the same period, thought the chief of the Romanticists "a beast." The youthful Breton admired Leopold Robert and the "little traps to catch the bourgeois," the foreshortening of a musket-barrel, the exactness of the details in the pictures of Horace Vernet. But he had not been born the son of a forester of the Pas de Calais for nothing. He was able to see something in Diaz, and he was charmed by Corot.

Realism and the rustic school did not come in until after the revolution of 1848. Breton was still in Paris when the revolution broke out. The political troubles, which did not much affect him directly, brought up all sorts of new ideas, in art as in everything else. The formulas both of the Romantics and of the classicists were set aside; and of the younger artists some set to work

which still continues, and the workingman began to take the place in art hitherto reserved for gods and goddesses, or at least for persons of consequence and their ladies.

Like all the others, this revolution was, in no sense, complete. Courbet, who came to take the lead as a "realist" in art, owed his best qualities to the study of the old masters; and in his boldest and most celebrated work, the "Burial at Ornans," the figures, as Breton points out, are not lit from the sky, but recall the artificial lighting of the studio. No one had yet thought of considering man and nature as one—that is, of painting the figure "en plein air." It was left for later comers, the impressionists (though Breton will not admit it), to paint the figure in the same light in which Corot already painted landscape.

Breton's own place in this evolution is somewhere between Courbet and Manet, beside Millet and Bastien-Lepage. In 1848

noticed by the public. It was an idealized peasant, a sort of allegorical figure; and the effect of the picture was black and gloomy. The next year a group of the younger men were working in the open air; setting off every morning for the country, with panels, color-boxes, and umbrellas, to paint the heather in flower, clearings in the woods in which the undergrowth appeared bluish with the reflected hue of the sky, foregrounds covered with dead leaves, white boundary walls with a rank growth of nettles at their foot, and distant views of the city seen from under the shadows of the oaks, across fields full of blue and yellow flowers, with perhaps a donkey grazing peaceably in the foreground, near his idle cart with its shafts in the air. Breton began a picture of "Mowers," but had to return to Paris for models. It was "skied," and deserved to be; but in the same Salon (1853) was the first real peasant picture of



"BAD ADVICE." FROM THE PAINTING BY JULES BRETON.



"EVENING IN THE HAMLET OF FINISTERRE." ETCHED BY W. L. LATHROP FROM THE PAINTING BY JULES BRETON.

Millet, which produced a strange impression on him. The public did not know whether to call it sublime or frightful. Breton was attracted and at the same time repelled. He understood that it was not for him to produce beauty out of pure ugliness, though he saw it done by a great artist. Full of these new uncertainties, he could not help but express them to a stranger whom he met at the exhibition. "Well," said the latter, "why should not one man paint potatoes if he wishes, and another the traveler's joy entangled in the wheat?" Breton discovered afterward that this stranger, who, in effect, had told him to follow his own bent toward a more readily understood style of rustic beauty, was no other than Jean François Millet.

Returning, as he had frequently done, to his own flat country of the Pas de Calais, Breton, perhaps with this saying of Millet's in his mind, began an out-door study of a

tive town, are flat and fertile; the landscape leaves the most important part in every picture that meets the eye to the figures; and the most pictorial effects are, there as elsewhere, those of morning and evening. But in a flat country it is only by a low sun that one can have large masses of light and shade. This accounts for Breton's well-known predilection for twilight and sunset and early morning effects. "The most delightful moment of the day," he writes, "was in the evening, after supper, when, seated with our chairs tilted against the wall of the house, we smoked our pipe, and with a rambling glance saw at the end of the street the mists rise into the air still vibrating with the heat of the day." Through the haze came the laborers returning from the fields forming dark masses, with the objects about them, relieved with a wonderful strength against the saffron-colored sky. "Robust, brown-skinned, country girls

nowadays, owing to the endless discussion of the principles and problems of art that goes on wherever artists are congregated together. Like all the others, he has his peculiar ideas regarding beauty; and these, too, are to be traced in his paintings. "Le Beau," he says, "c'est l'essence de la vie. C'est aussi la grande symphonie du monde qui ne se rend que par la profonde interprétation et la juste association des contraires et des rapports harmonieux." In short, what he looks for in nature and tries to reproduce in his art is a living harmony of forms and colors and movement, big enough to be taken for universal, and therefore including a good deal of what we ordinarily call ugliness. He did not go so far in this as Millet; he has always had a hankering after pretty things, and has found it easier to distil his special kind of beauty from clover blossoms than from clods, and from his handsome northern peasant girls rather than



"THE GLEANERS." ENGRAVED BY BAUDE FROM THE PAINTING BY JULES BRETON.

peasant girl, a gleaner, seated on the edge of a wheat field not yet reaped. The harmony of her brown skin with the pale yellow wheat-stalks, about which twined some traveller's joy, with its lilac-colored flowers, and the warm reflections from the soil, and the bluish lights, was like a new revelation to him. His brother insisted that he should send this study to the Brussels exhibition, along with a romantic picture of gypsies and a sorceress in a ruined castle by night. He did so, and was astonished to find his "Gypsies" badly hung, while the "Gleaner" had the place of honor on the line. Naturally he began another and a bigger picture with several gleaners in it for the universal exhibition of 1855. This was also well received, and brought him a medal. There was no longer any doubt about the sort of subject that he should paint. It was to be the scenes and the people that had pleased him from boyhood, in his own country.

The farms about Courrières, Breton's na-

passed by with a sort of aureole from the dying light in their disordered hair, and the silhouette of their dark figures bounded by a line of light. They seemed handsomer and of a more serious air, with their reaping hooks reflecting a cold gleam from the zenith, like a touch of moonlight." "I drew in with my breath the vital effluvium exhaled by nature—the scent of vegetation wet with the dew, the cool airs that sent waves of shadow across the corn-fields before dawn, the joy of the lark singing in the blue, the mystery of the distant landscape confounded with the sky, . . . the unbound and untroubled light, the splendor of the rays that filtered through the foliage of the trees and pierced with shafts of gold the sleeping waters."

It will be seen that Breton is something of a poet—in fact, he has published verses that are full of the same sentiment of nature that one finds in his pictures. But he is also a philosopher, as almost every artist is

from broken-backed laborers. He has not the genius of Millet; but he is much more likely to be understood and appreciated by the public in the future as in the past.

The pictures which we reproduce—"The Song of the Lark," "Finisterre," "The Communicants"—are among Breton's most celebrated works. The latter brought, at a sale in New York, the highest price ever obtained for one of his paintings, \$25,000. The "Finisterre" is a souvenir of a visit to Brittany in 1865, where he painted other pictures of washerwomen about the pools of fresh water by the sea, with features like those of Michael Angelo's models, and of the "Pardon," or fair of Plougastel and Kerhoat. "Bad Advice" is one of the Courrières subjects, as is the pen sketch of a young peasant woman, which we give as an example of the artist's work in pen and ink. It will be seen that he does not try for color in this medium; yet he is nothing if not a colorist.

ROGER RIORDAN.



PEN SKETCH OF A FRENCH PEASANT. BY JULES BRETON.

## THE ART AMATEUR.

## PEN DRAWINGS OF MILITARY SUBJECTS.

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rarely crossed or broken, the blacks are fairly solid, though evidently put in with the pen and not with the brush, and the different sets of lines that imitate different textures are kept distinct. There is no attempt to bring the smooth tints of the horse's body and the man's trousers into keeping with the heavy lines of the bearskin or the scrawled textures of the wall, the ground, and of the dog's skin. These limitations, be it observed, are not such as an artist would naturally impose on himself; they have been accepted for a purpose—that of making the cut easy to print. When everything is kept in pure black and white, with no subtle gradations to be lost and no rich variety of textures to be blurred or filled with ink, there is no reason why the print should not look as well as the drawing. Frequently it has a better effect. It is hardly necessary to draw attention to the clearness with which the story is told. Indeed, like the handling, it is obvious and somewhat mechanical; but it affords a good lesson to the beginner in illustration. To be an artist, it is necessary to be something of a draughtsman, but the reverse does not hold good. A draughtsman of illustrations must, at all hazards, make his meaning clear; that done he may be as artistic as he can. But exquisite tone, color, and even drawing may be thrown away if the artist does not first of all take care to convey a clear sense of the incident he sets out to illustrate. As one attains skill, it will be found possible to associate clearness of signification and a print-able style with artistic handling. The very accidents of pen work which at first annoy the draughtsman will be turned to use, like the blotchy and irregular shadows in the drawing of the helmeted officer with his sword under his arm. Notice how the creases of the thick gloves are indicated by pressing heavily on the point of the fine pen—probably a Gillott's crow-quill. The pen has been used with absolute freedom in these sketches; the artist was thinking only of the character of his subject, and not of his means; yet there are very few crossed lines or other

productions of drawings by le, Detaille, and others, illustrate this article, show a con-variety of handling, all of ever, is suitable for re-production by photo-graphic process, and for printing on a steam press. The most me-chanical is in the sketch of the dead trumpeter, which might almost be taken for a wood-engraving. Indeed, there is little doubt that the draughtsman imitated the texture and the lines of wood-engraving. This is a wrong thing to do; for one should try to develop the capabilities of his own art, and not to imitate the effects natural to another. Still, the pen draughtsman may learn a good deal from wood engravings in regard to the sort of lines and tints that will bear ordinary press work. Here the tints are all open, the lines

difficulties for photo-engraver or printer. In the border of helmets, sabretaches, arms, and accoutrements by De Neuville there is much richer color and a greater variety of textures than in Detaille's grenadier at guard, and it is correspondingly more difficult to print; but a close inspection will show that the work is every-where clear and neat, and the masses of color are so arranged that they "bear up" one another—that is to say, there are no large white spaces, forming hollows in the block for the paper to be pressed down into, which would give very heavy outlines, but a net-work of lines and masses, which give the paper nearly equal support all over.

Do not allow paint to remain in your brushes even for one night, but clean them as soon as you have done with them. You will find, if you treat them in this careful manner, that they will last twice as long, and the hairs will not come out as easily as they would otherwise. Alcohol will clean sable brushes that have lain for some time with paint on them. Sweet-oil is the best to clean them with.

## PAINTING ANIMALS: THE DONKEY.

MUCH of what may be said about the horse will apply as well to the donkey, which is its nearest congener. The general form and proportions are nearly the same, except that the head is larger and the chest smaller than in the horse. Nor is the difference in spirit and disposition so very great as we are apt to believe. The wild ass of the Arabian deserts is said to be quite as spirited and almost as handsome an animal as the horse, and the breed common in Mediterranean countries is not much inferior. Unfortunately, the donkeys that are imported into this country come mainly from Northern Europe, where the species has deteriorated, owing to many centuries of hard usage.

The donkey is a favorite with animal painters. His shaggy coat, usually of a gray color, but often black or brown, allows of picturesque handling; the lines of the form have plenty of character; they are less refined than those of the horse, but are on that account more easily appreciated and represented. As an ugly face with marked features makes a better object for study than a pretty one, in like manner the comparatively rude and clumsy forms of the donkey are better to study than the elegant forms of the thoroughbred hunter or racer. Add to this that he is, perhaps, the best model among the lower animals, and that he may be used to carry the painter and his traps wherever he wishes to go, and we have reasons enough for the favor which he enjoys with European artists.

Compared with the horse, the donkey has, proportionally, a larger brain-case and a smaller muzzle, so that the head, whether seen from the front or from the side, may be inscribed in a triangle, while the horse's head falls into a

long rectangle. It is hardly nec-essary to draw attention to the greater length of the ears. The body is decidedly shorter than in most breeds of horses, and the legs are set closer together. In a front or rear view the barrel shows prominent-ly, and the animal, if of good stock and in good condition, balances itself daintily on its legs; the hoof-marks on soft ground will be found to be very close together. Its appear-ance, in a front view, is somewhat that of an inverted pyramid balanced on its apex; and this appearance is increased in European coun-tries by the manner of loading the donkey with paniers swung on either side and filled with vegeta-bles, ripe grapes, or other produce. In addition to these, the animal often carries a heavy load of humanity with the grace of an acrobat. His harness in these lands is often ornamented with heavy tassels of red worsted, which add greatly to his pictu-resqueness.

Whoever possesses any volume illustrated by Daniel Vierge will find in it many excellent studies of donkeys in pen and ink; for Vierge seems to be almost as fond of the animal as his countryman, Sancho Panza. Troyon has painted the donkey admirably, and the Swiss artist and writer, Töpffer, made use of his donkey as a movable color accent in the landscape, which could easily be placed where it would do the most good in the picture. For this purpose the donkey has no superior, for he always looks accidental, as a human figure is sure not to do. The palette already given in our other articles will answer.

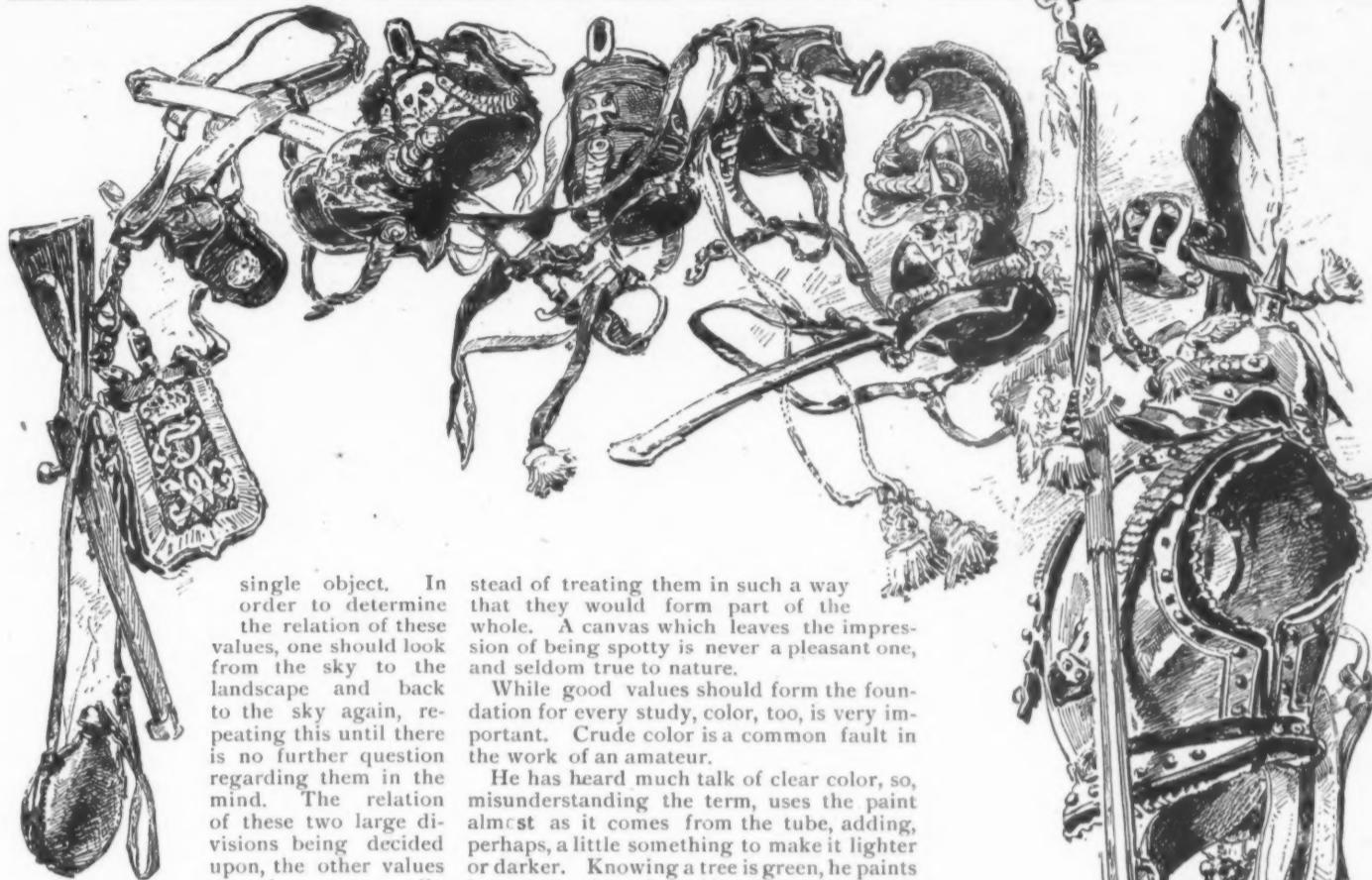
## OPEN-AIR PAINTING.

## II.

HAVING decided what he is going to paint, the student should sketch what he has chosen in charcoal on the canvas, simply indicating enough, so that there will be no question as to the placing when he begins to paint. As there may be difficulty in keeping a study within the limits decided upon, it will be well to first place whatever objects are to come at the extreme edges of the canvas; this will make it a simple matter to take in just as much of the landscape as is intended.

The next thing to which the attention must be di-rected is the study of values. Looking at the object as a whole, the sky will frequently be found considerably higher in value than the general landscape, often, though by no means always, lighter than any





single object. In order to determine the relation of these values, one should look from the sky to the landscape and back to the sky again, repeating this until there is no further question regarding them in the mind. The relation of these two large divisions being decided upon, the other values can be more easily studied. In studying values, one should be on the lookout for those that correspond to each other, always watching for a repetition of values rather than a variety; this will be conducive to broad, simple painting. Two fields or two figures may be entirely different in color and still be exactly the same in value. Color sometimes deceives the student as regards the values, in which case it is wise to be persistent in their study, even at a sacrifice of color; for while color is an excellent thing, without values it is nothing.

Sometimes when a bit of painting looks hard, the student, hoping to correct this fault, drags one thing into another. This tendency is often noticeable in the running of trees and distance into the sky. He realizes that there is something wrong, but seldom even dreams that his failure in painting trees, distances, and all those things which come against the sky, as well as other portions of the landscape, is largely owing to the fact that he has slighted the study of values. He will probably try to soften the edges of the trees by drawing the foliage into the sky. He forgets that the sky and foliage are two separate and distinct things. The distance, trees, or whatever portions of the landscape come against the sky must be painted against it clean and clear. The effect which is sought for by blending one thing with another will be gained by painting those parts which there is a temptation to run into each other more nearly the same in value, though, perhaps, altogether different in color.

After considerable study, the student will appreciate the fact that in the earlier stages of his work he has been inclined to introduce into his sketch too great a variety of values, making different objects stand out separate and alone, in-

stead of treating them in such a way that they would form part of the whole. A canvas which leaves the impression of being spotty is never a pleasant one, and seldom true to nature.

While good values should form the foundation for every study, color, too, is very important. Crude color is a common fault in the work of an amateur.

He has heard much talk of clear color, so, misunderstanding the term, uses the paint al'mst as it comes from the tube, adding, perhaps, a little something to make it lighter or darker. Knowing a tree is green, he paints it green, and a red roof he paints in accordance with his knowledge that it is red, never stopping to think that the atmosphere has a subduing effect upon color. Now, the person who sits down to paint a landscape, and believes he sees anything very green in the distance, will do well to look from it to the green paint on his palette; or, again, pick a green clover leaf or a blade of grass and compare that with the color of the distance, and he will be surprised to find how much it will be necessary to modify his colors.

Using our brightest paints, it is often impossible to reach the brilliancy of the foreground. Perhaps taking this into consideration, it will be more easily understood how necessary it is to keep the distance gray.

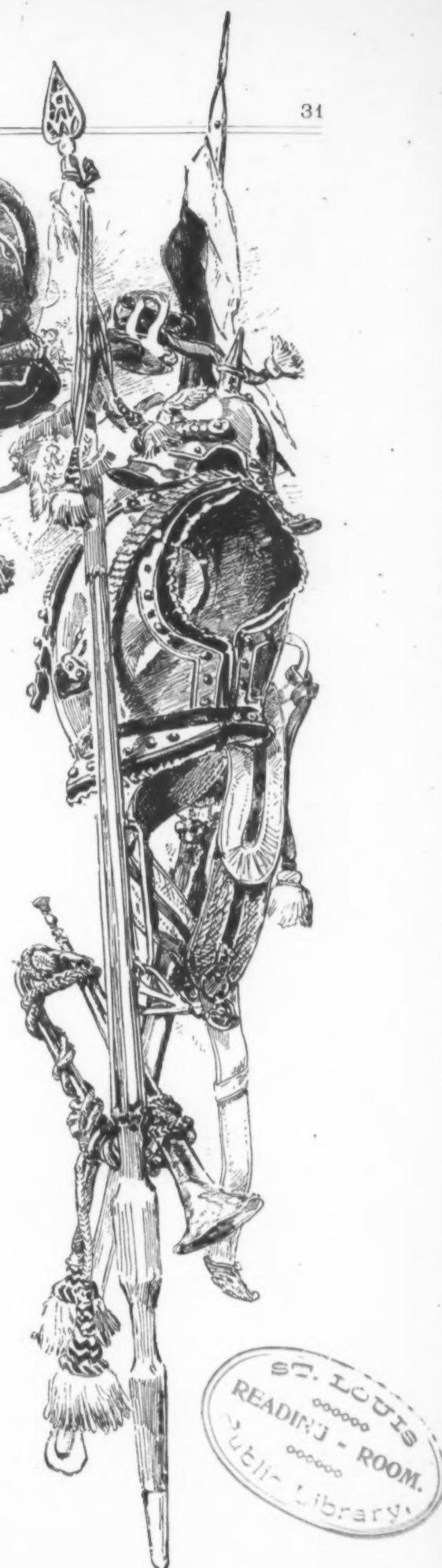
Another very general mistake in painting is cold color, and there are few things seen on canvas which leave on the eye a more unpleasant impression. Cool color has its own place, and when found where it belongs is very charming; but a canvas which impresses one as decidedly cold has no excuse for existing. Whoever has an idea that the landscape is cold in color, and finds himself inclined to paint it so, should look at the sky and then down at the landscape, and when he has decided in what degree the landscape is warmer than the sky, let him paint it, attempting throughout his work to keep the contrast which he has found to exist between the two.

Comparison is quite as necessary in colors as in values, and it greatly simplifies matters when one, instead of working at and thinking of only a small portion of his sketch at a time, works always with reference to the great whole, constantly comparing the colors of different objects, seeking to learn what color relation exists between one thing and another.

When starting a study, warm and clean color should always be used, otherwise fresh color can never be gained. Cold color once placed on a canvas can be corrected only by the free use of the palette-knife; and the same is true of muddy color. It is useless to attempt to correct bad color by painting over it, for the under color will always come through.



FROM  
A SKETCH  
BY E. DETAILLE.



FROM A DRAWING BY A. DE NEUVILLE.

It cannot be too strongly impressed upon the mind of the student that the palette-knife is one of his most useful implements and best friends, and by taking advantage of its constant offers of service, he may save himself much trouble. M. M. SPROULL.

## AN ARTIST PHOTOGRAPHER.



HOTOGRAPHY becomes a fine art on the same conditions as any other process—that is to say, the photographer must have an eye to beauty, and not merely to accuracy or to commercial success; and he must have the skill to use the technical part of his art to produce beauty by means of it. It has been thought that because photography gives certain results when practised by people who have nothing of the artistic faculty, that therefore it was unsuited to artistic development. But this is not the case. The photographer, if he has taste and originality, finds plenty of room to exercise them. He has as much command over choice of view, light, and aspect as the painter. By manipulating the camera and by modifications of the printing process, he may obtain sharp details or vague masses, and may handle masses and lines with considerable freedom. Lastly, the selection of paper and of the pigment or chemical which produces the permanent image gives him a large choice of tone, texture, and quality, which, if he has the artist's instinct, he will use to good advantage.

Of late years these possibilities have been recognized by many, both professionals and amateurs, and there has hardly been a considerable exhibition of photographic work that has not contained exhibits of good artistic quality. Notable among works of this sort have been those produced by Mr. Edward W. Pursell. He was born in London, Eng-

land, but was brought to this country by his parents at a very early age. From the first his associations were artistic, his mother, Mrs. Mary Pursell, being a painter in pastels. He has established himself in a quaint studio in an old-fashioned neighborhood, far uptown, and has devoted himself to the copying of paintings and to photographing interiors. His plate of the interior of St. Leo's Church, with its Easter decorations, is a good example of the artistic effects which he knows how to obtain with the camera. He has also acquired distinction as a portraitist, especially of women, and has done some excellent work in landscape photography, particularly of private grounds.

Some of Mr. Pursell's favorite maxims will be appreciated by those amateurs who have made and are making serious efforts to win success. When one has an ideal to attain to, one should not be disheartened by initial failure, he says. Try again and again; success never comes to those who too easily give way to despair. It depends fre-

quently on small details, not noted in the books, and which have to be learned by individual observation. Failure is more often due to under-exposure than to over-exposure of the plate; because the over-exposed plate may be not only improved in development, but may be worked upon—"doctoring," as the professional says—while the under-exposed plate does not admit of "doctoring." Snap shots are never desirable. The time exposure is requisite to secure quality in the lights and transparency in the shadows. The amateur should develop his own plates; it is the main pleasure in photography, and one of the principal means of artistic success. In regard to choice of subject, Mr. Pursell very sensibly advises the amateur to have regard not only to the beauty of the subject in itself, but quite as much to the capabilities of his process. This is, in fact, one of the first things which a good artist in any medium impresses on his pupils. The subject which may be excellent for pen and ink may be unattractive in charcoal; and that which may suit both



THE ALTAR OF ST. LEO'S CHURCH, NEW YORK, AT EASTER. PHOTOGRAPHED BY EDWARD W. PURSELL.

may prove refractory to the artistic photographer. The amateur must become fully acquainted with all parts of his process, never contenting himself with merely pressing a button and letting somebody else do the rest; then he will know at a glance whether the subject which pleases him in nature can be properly rendered by his art.

Mr. Pursell has made a specialty of the carbon print, which, though rather difficult for an amateur, remains one of the best printing processes for quality in the lights and transparency in the shadows, and is unexcelled for permanency. But his success is not due to the special process preferred by him, but to the fact that he has brought to the camera and the printing-frame an artist's eye and the desire for beauty.

MRS. OLIVER BELL BUNCE.

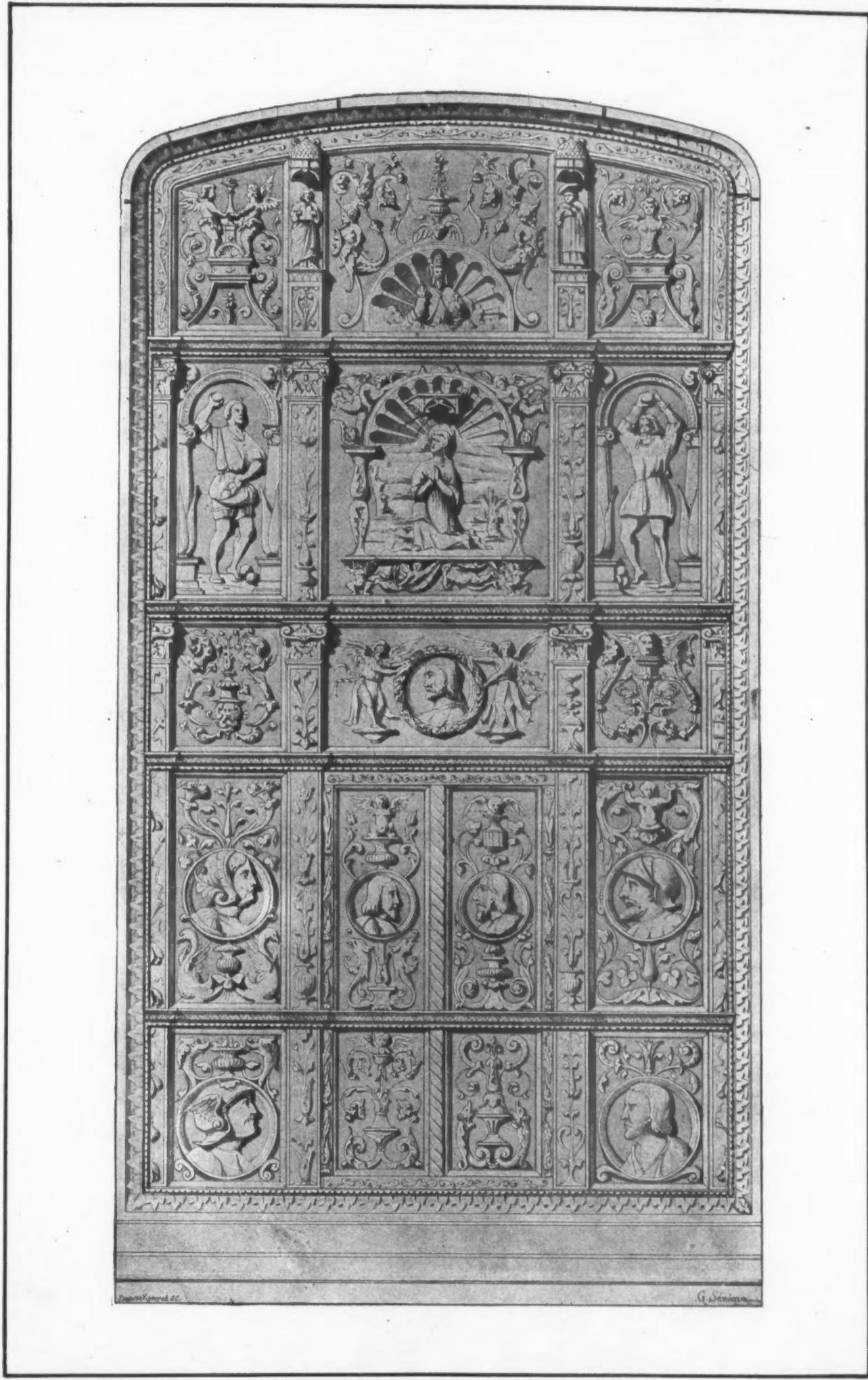
Do not begin a picture calculating to finish it before this or that date. The painter, like the poet, must carry out his inspirations without restriction as to time.

## MISS ELIZABETH FULICK.

THE painter of the study of "A Brittany Peasant" is one of those young American women trained abroad, who are now doing much to create and build up an American national school of art. She has spent something over seven years in the study of her profession, at first in Munich, and afterward in Paris, under Dupré, Courtois, and other prominent masters, and has travelled through most parts of Europe on her various summer sketching trips. Her style of painting, which is very personal, combines most of the best qualities of that branch of the modern French school which is, perhaps, best represented by the younger Dupré. That intelligent manner of treatment in broad planes, the combination of grace and character in the lines, and an eye to the general harmony of color, rather than to particular hues—all of which distinguish the French academical school—are in her work found united with something of the feeling of out-of-doors light and space, which belongs in its fullest degree to the impressionists. The Brittany girl whom she has chosen as model is refined and delicate enough to be an American, and the scene in which she is placed—the level meadow, the brook with the wooden bridge across it, and the red barns in the distance, under the apple-trees—might be paralleled on many an American farm, East or West. The tin pail with which she is drawing water from the stream has also a curiously American look; and, on the whole, the picture may be said to prove that you may find such subjects in either hemisphere.

Miss Fullick makes portraiture a specialty, though, as our example shows, she is also a clever landscapist. What is more unusual is that she has acquired, in addition, a knowledge of mechanical drawing and designing which would be highly creditable in one who had made a specialty of these branches. The Staten Island Academy, whose drawing and painting classes she conducts, may be congratulated on having secured in her a really competent teacher, especially as she has the happy knack of holding the attention of her numerous pupils, without which all other qualifications go for nothing.

THE word hue applies to the modifications which a color receives by the addition of a small quantity of another color; for instance, where blue is modified by red or yellow, added in such small quantities that the blue still being blue, yet differs from what it was before the addition of red or yellow, in being violet or green.



LEAF OF A CARVED WOOD DOOR IN THE CATHEDRAL OF LIMOGES. FRENCH SIXTEENTH CENTURY WORK.

THE FIRST OF A SERIES OF DECORATIVE MOTIVES FOR LOUIS QUINZE AND LOUIS SEIZE DECORATION, REPRODUCED FROM THE ORIGINAL ENGRAVINGS.



# THE CERAMIC DECORATOR.

## LUSTRES.

LUSTRES have for ages been recognized as having artistic qualities for china decoration. The tiles of the Alhambra were exquisitely ornamented with lustres, and the beautiful radiating quality accords well with the mystical romance of the surroundings. The hues are soft and sparkling, blending and reflecting harmoniously.

Lustres look the best when combined with dull gold or bronze, green gold, silver, or other metals. They are appropriate for borders, panels, and on small surfaces in solid color. Curved and twisted china shapes are the best for lustres, for they show to greater advantage the beautiful opalescent coloring. Lustres are very brilliant in glaze, and give accidental and often startling effects. Fine paste work enhances them, and gives an appropriate finish. Great interest is being shown among amateurs in getting these lustrous qualities, and the oils are being successfully handled. Experiments are quickly developing new treatments.

All lustre colors, from delicate green to black, come in chemical preparations that look almost the same tone of creamy yellow. The opening of the kiln proves the magic worked by the heat, bringing out of the innocent-looking oils the greatest delicacy and depth of coloring—pinks, iridescent steel blues, rich and watery greens, ruby, and lovely shell effects of greens and pinks. They glaze at a moderate temperature. Color may be painted into the lustre, and gold may be painted on unfired or fired lustre. Paste may be applied before firing.

The method of applying lustre is to paint with a soft camel's-hair brush over the surface to be covered, and quickly pad evenly with silk wads. Keep padding until dry. You will wish it were possible to keep the lustre open longer. Solid, even color may be padded on large surfaces by deft and careful workers. As it dries so much quicker than other tinting, a little experience will be needed to cover large surfaces successfully. Colors may be deepened by repeated tinting and firings. Pad greens, pinks, yellows, violets, and blues in this way. Yellow used thinly makes a soft, creamy lining for a cup. The richest tones are obtained in steel blue, ruby, copper, and dark green by painting on heavily, and not padding, letting the lustre rest deeper, as it will, in some places. It will naturally flow smooth.

Pink lustre grows more beautiful under extreme heat and intense firings. If under-fired it is bluish—just the reverse of the system of firing pinks in ground colors.

Light green lustre becomes more delicate and yellow in tone by repeated firings. Dark green may develop pinkish lights, but by second padding of dark green and refiring, the tint will become stronger and even, and the pink will disappear. Greens are strangely affected by silver metal. Either by ornamenting with silver, or by causing fumes of silver in the kiln during the firing, red foliage tints may be made to appear in the greens. It is an uncertain quality to secure, but lasting

and very beautiful. Pinks and greens combined form grays and sometimes écrus.

Copper is the reddish sienna lustre with orange high lights so much seen on old pottery when lustre was put on brown ware. Unless used as contrast, I do not consider it really beautiful, but copper forms an admirable body ground for other lustres. Paint a curved border of a cup and saucer with copper, and after firing paint with dark green lustre. The radiant color resulting will make it a work of art, and when appropriately ornamented with gold will be a pleasure to a connoisseur.

Silver lustre painted heavily gives a solid ground of opaque cold metal that does not tarnish. All other lustres are transparent. Silver lustre needs only a light firing. When fired heavily it loses the reflecting quality and becomes milky and without glaze. Another painting of silver will make it brilliant, but I think the soft tone is preferable, unless skilfully combined with other colors. It takes a fine frosted effect when painted over fired color, and entirely conceals the color even if it should be the rich grounded ruby.

Ruby in lustre is a wine color, and should be applied heavily. Violet is not reliable. The best violet color is obtained by lightly firing rose color.

To combine lustres in designs with tube or powder colors they may be mixed with color before firing. A little pink lustre has a good effect on other pinks. A wash of green lustre in a mass of painted leaves will tone them well together. Semi-conventional flowers in panels or wreaths may be painted in lustres and accented with enamels.

During the work lustres will not gather particles of dust, because they are not of an oily nature and they dry so quickly, but great care must be taken to keep the finished piece before firing from becoming dusty. Each unobserved speck of dust becomes a spot as large as a pin head by firing. To avoid trouble, wrap the finished article in tissue-paper to await firing, and stroke with soft silk before putting in the kiln. Lustre is not an expensive material to use. You will think that a little lustre goes a great way when you find finger marks fired in, showing the fine texture of the skin.

Dark green lustre padded over finished backgrounds of deep green, brown, or grayish green (dusted grounds) will give an underglaze effect.

Light green lustre padded over portions of a gold ground will give an exquisite quality to the gold. Such effects are appropriate for handles of vases and pitchers.

The artistic quality of lustre decoration lies in harmonious combination with colors

not so highly glazed. Avoid using it in large quantity, for, like the over-abundance of jewels, the brilliancy seems tawdry if used to excess.

FANNIE ROWELL PRIESTMAN.

## BUTTERFLIES.

"PLEASE suggest something new for me to take up this summer—something that has not been painted to death," said one of my pupils.

Just then a fine "Tiger swallow-tail" settled down on the window-sill, lazily opening and closing his tawny wings, coqueting with the sunshine.

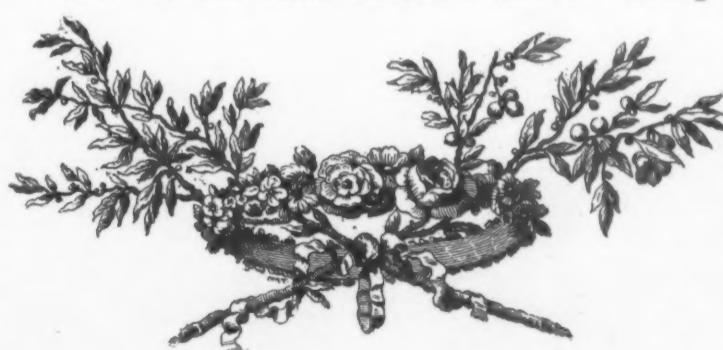
"There is your model," I replied.

"What, spend a whole summer on butterflies? They are such simple little things, any one can paint a butterfly."

Can they? Let me tell you, my friend, if you will seriously take up the study of butterflies and moths, for their decorative qualities only, you will not exhaust the subject in one summer, and will find it more fascinating the deeper you go. They are flashing their beautiful colors before us with the first opening buds of spring, and they silently hover over the last flowers of the dying year—these flowers of the air. The very poetry of motion is a butterfly's flight, and graceful in every position. I think, so far as art can represent them, that the painter in mineral colors has the advantage over painters in other mediums. In some species the coloring, especially the underside of the wing, is that subtle blending of tints that only the fire can perfect.

The earliest to appear are the little white cabbage butterflies. They frequent the roadsides, gardens, and open fields. They are a pale yellow white. Use for them a thin wash of Ivory Yellow and Pearl Gray, and shading from the body a soft tint of blackish gray; a few spots at the tips of large wings of Brown 17 and black, or Finishing Brown. Other branches of the same family are a light lemon yellow with the same gray shading. Some have the tips a richer color, like Brown 108, and another larger one has the gray extending over two thirds of both wings. Sometimes in the open fields we find a delicate little creature pure white, with the least shading of brownish gray at the base of the wings, and others of a clear pure lemon yellow, quite strong, with no markings whatever. This species is common in the South.

The Swallow-tail family has many branches, and includes some of the finest coloring. The Tiger, a tawny, yellow-like Ivory Yellow and a little Yellow Brown, with well-defined markings of rich brown, almost black, is well named, the large wings being singularly like a tiger's coat. On the small wings is a soft shading of gray blue near the tips, running into black, and a hint of orange red in the little crescent-shaped spots of yellow. The body is yellow like the wings, with an irregular, broad band of black down the back. Another is a rich velvety brown (Finishing Brown); on the extreme edge are tiny touches of yellow, and a line of small yellow spots inside. On the



## THE ART AMATEUR.

hind wings a shading of lovely greenish blue, from the tail up. Body is dark, with yellow spots down each side, but not well defined. One of dark Brown 17 and black has a broad band of tawny yellow, and the underside of the wings is a soft cream, gray blue, and greenish blue gray, in a network of black, blending in a most beautiful harmony. The Black Swallow-tail is a warm brown, shading almost to black, with a hint of Violet-of-Iron in it, and the markings Orange Yellow or a pale orange, and gray blue, which would be got with light sky blue and black. The Zebra Swallow-tail is a gray (Brown 17 and cream white), with the stripes running regularly across both wings. The tails are very long and tipped with white. Most of these are common in the open woods and fields from May to September and October.

Another dark brown butterfly called the "Peacock" has beautiful eye markings showing blue, black, pinkish brown, and pale yellow, and is found in the open fields from May to September, but not very common. The "Painted Beauty" is a marbling of Yellow Brown, Brown 17 and white. The closed wings show a network of white on soft brown, Brown 17 and Pearl Gray, with some light Yellow Brown in the large wings, will give this most exquisite effect.

In the swamps and meadows the "Royal Fritillary" and others of his tribe are common from June to September. They are a rich combination of cinnamon brown and yellow brown, sometimes shading to almost black, and marked with ivory white spots, or darker veins. Another, common with us from March to September, is the "Chamberwell Beauty," and a beauty it is in its very simplicity; a rich, warm, blackish brown (Finishing Brown and Violet-of-Iron), with a band about one fourth inch on the edge of very cream white (light yellow brown), thickly studded with specks of dark, and inside this small spots of gray blue outlined with black. Another similar one has the band of yellow brown shading almost to white, and dark again at the edges.

Remarkable also for their beautiful outlines are the several species of the "Comma" butterfly, and they run in rich combinations of cinnamon and yellow browns, shading into Gray Brown 17, with various markings of black, and in some Canary Yellow. The underside of their wings is even more beautiful. These are common in the woods from March to October, and also a sober little brown fellow, called the "Little Wood Satyr," who has small black eyes, spots outlined with light. A near relative has for his coloring soft gray, Brown 17, with bands of pale ivory white, on which are the dark eyes.

The "Monarch" has a regal cloak of rich cinnamon brown veined with black, and the black edge has very small yellow-white markings. Another butterfly that has a striking combination of color, being almost black, with a pure white band extending through both wings, is found in some mountain districts from June to September.

Extremes in size always attract attention, and while the large ones challenge our admiration there are several very tiny, less than an inch in size, that are most exquisite in colors. Soft violet blue, shading to gray and white, and some a pearly white, with little blue at base of wings, others violet, with brown and white hair lines at the edges, and others a red and brown, and tawny yellow. These are common in meadows and edge of woods from April to September.

I have named only those familiar in the Northern and Eastern States. In other localities and as we go farther south we find others more brilliant in color, and many of those that come from tropical lands, like the humming-birds, defy all skill of the colorist to imitate; but in our own fields and

gardens there are enough to give one plenty of material. The charm of reproducing butterfly life will be in delicacy of handling and correct drawing. Without the sense of motion they will be but dried specimens, and to catch their peculiar action on the wing will take some pretty close study. In many the coloring of the male and female is different, and in most cases it will be desirable to show the underside of the wing also.

Grasses, clovers, and other simple vegetable forms will relieve them best when the butterfly is to be the principal attraction. Two of The Art Amateur color studies, Nos. 140 and 141, small panels of butterflies with grasses, show how beautiful these (the grasses) may be made by close attention to detail, and simple, broad, clean handling. This is just the touch needed for working on china. It would be interesting and useful to make with the butterflies a collection of grasses and the different grains, both green and ripe. Some grasses when in blossom are exceedingly beautiful in color.

## FRUIT PAINTING.

## CHERRIES—GRAPES—PLUMS.

It is rather a singular fact that the flavor of a fruit should be a more important factor, when considering its decorative qualities, than its color. We know that the apple in variety has just as good color as the peach, and a much wider range, but it never makes as attractive a picture. The cranberry has identically the same color as the cherry, from the darkest and richest to the most dainty; besides it has a beautiful vine, good color in the leaves, and a delicate little flower; but who was ever heard to enthuse over a picture of cranberries? Cherries, peaches, and grapes are really the most successful as models of the summer fruit.

In the bright red or scarlet of cherries we feel the same lack of a certain color as with crimson and scarlet flowers, but with all the others there is no difficulty. The light or white ones call for Ivory Yellow (thin), rounded up with a clean gray, and more or less flushed with Deep Red Brown, and there will be Yellow Brown in the deep shadows. Others are a deeper yellow, richer—more Albert or Silver or Canary Yellow, and Carnation or Blood Red and Yellow Brown on one side or in the shadow. Sometimes there will be no red. Finishing Brown makes a good gray for these. For the red ones use Carmine and Blood Red. Put in the gray reflected lights first, and soften the red to them. For the second firing work up with Blood Red, and strengthen the shadows with Violet-of-Iron if necessary. There is a pale red cherry that can be treated with something like flesh tints—Carnation and Ivory Yellow, rounded up with Carnation and Deep Red Brown. Reflected lights are the same as for the others given above. For the darkest use Deep Purple or Ruby and Blood Red; strengthen with Purple and Finishing Brown. In all cases make all the use possible of the reflected lights. The bright surface of the cherry catches light or reflections from all surrounding objects. If these are neglected, one strong characteristic is missing, and the work is lifeless. The sharp, white light should be cut out and the edges softened slightly, enough to avoid harshness. The slender stems should be carefully painted, and be sure that they join the cherry properly. It adds to the effect to choose some fruit with a deep cleft on one side. Do not run either light or shadow directly to the outline, but let a half tint come between, and always keep them soft. Attention to all these little things will help matters wonderfully. The strong, brilliant leaf of the cherry is very effective, and should always be painted with it. A branch painted on four six-inch tiles, or six eight-inch, and framed in a simple moulding, makes a good dining-room decoration.

As far as the arrangement is concerned, grapes are the most manageable of any fruit. We hardly think of arranging cherries with any other fruit, but grapes, peaches, pears, plums, and some apples all group pleasantly together. Grapes also make a good decoration for a plaque, especially when arranged as if growing in a mass of their beautiful leaves, with the sunlight glinting through, or with the soft gray suggestive backgrounds that are so happily used of late. One of The Art Amateur color plates, No. 11, furnishes good suggestions for the first treatment, and a help as to arrangement of light and shade in painting the same from nature. For with the good preparations in colors and mediums that we have now, there are no longer the obstacles to contend with that have existed in the past and made this so difficult. A bunch of grapes makes a good model, as it will stay in position for several days, and the leaves having served for the first blocking in, can be renewed for successive paintings.

Having decided upon the arrangement, the whole should be laid in in broad tints, the grapes according to color, the leaves with plenty of Pearl Gray with the proper greens, being careful that the tint is light enough to furnish the gray needed later when all the pretty modelling is brought out. Be sure to have some showing the under side, where the veins are in strong relief, and often delicate tinting adds very much to the general effect. Use large, flat brushes, with balsam and lavender or some of the prepared mediums to keep the color open as long as necessary. Cover the whole surface, that all may blend together for the first firing. A sharp outline once fired can never be overcome.

The several varieties differ so much in color and condition that it is impossible to give exact formulas, but the following suggestions will help in all cases. Some grapes are so thickly covered with the blue-gray bloom that they show little else—Pearl Gray and Deep Blue, or any of the strong blues that have no greenish cast, toned with Finishing Brown or Violet, and running into Deep Purple, Finishing Brown, and Black. To observe this, look at our color plate, "A Basket of Grapes," No. 213. In this case the soft, warm grays and browns of the basket set off the cool color admirably. In studying a bunch from nature, it will be noticed that where the high light falls on the bloom it is always soft; but if by chance the bloom is removed the light is sharp. Notice also that there is always a half tint at the outline to round it up, and while each berry has its individuality, it must be considered in its relation to the whole bunch, which in turn will have its strongest light and deepest shadow away from the outline. Grapes like the Hamburg are much warmer in the shadow, and the bloom being thin, they take reflections from each other and from surrounding objects, while other grapes which are more translucent have that tantalizing red light that a little Capucine or Orange Red will give as near as anything that we have. Those like the Tokay, that combine the qualities of the red and white (or green), are very satisfactory.

White grapes have the rich, golden, transmitted light, warm shadows, and very delicate pinkish violet or white bloom. The palette is Mixing Yellow and the Moss Greens and such of the violets used before as are necessary. The seeds of these are indicated by faint touches of Yellow Brown and Finishing Brown.

Plums are similar to grapes in color—that is, the blue, red, and green, and having a bloom more or less heavy can be treated in much the same manner. But there are the beautiful pinkish, golden varieties that would want more Yellow Red and Yellow Brown, and these must have plenty of gray to prevent the yellow from being crude.



EMBOSSED AND PAINTED PORTUGUESE LEATHER. (SIXTEENTH CENTURY.)

## THE HOUSE.

A VERANDA AND AN ORIENTAL ROOM.



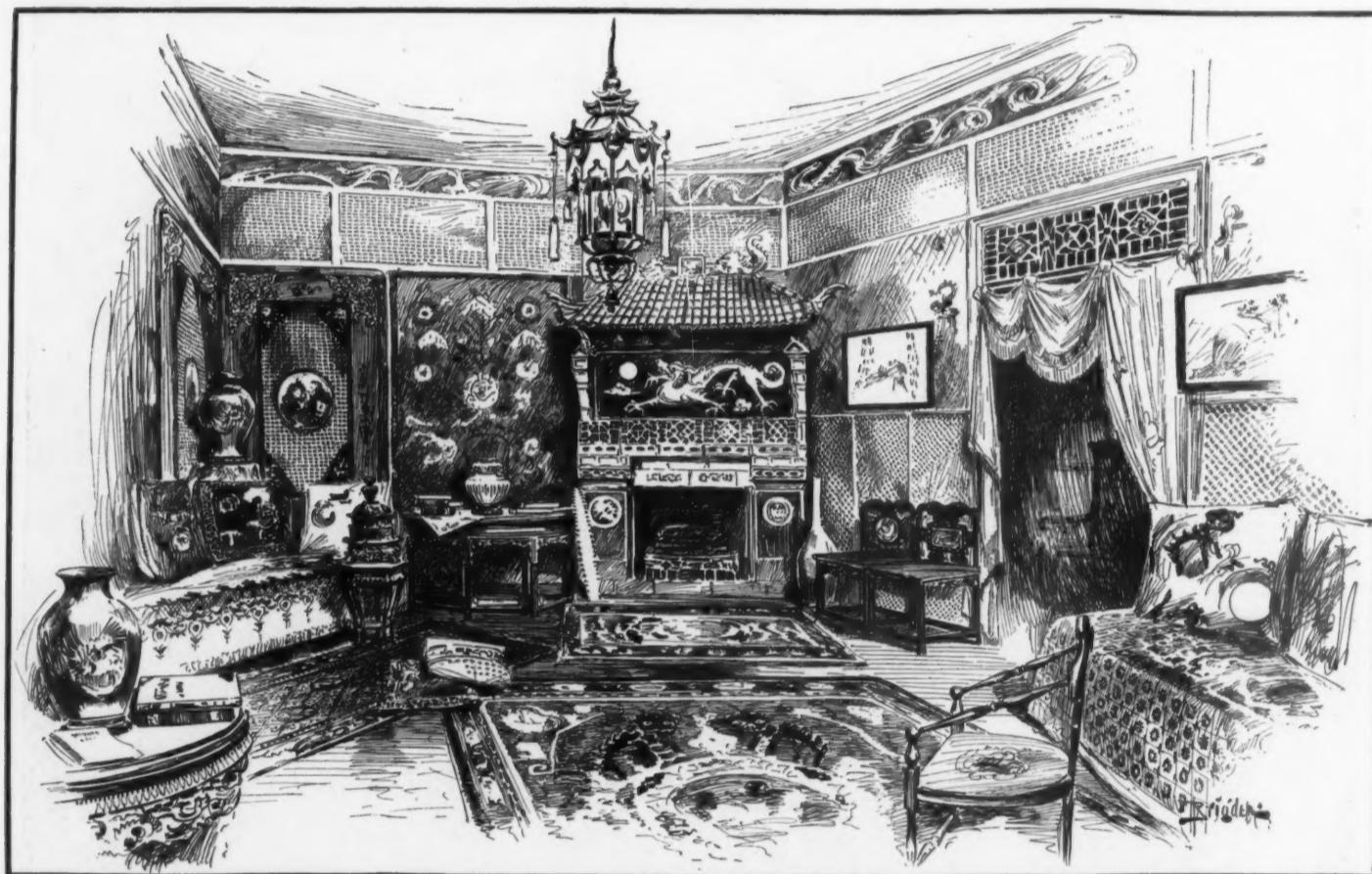
THE veranda which we illustrate may be easily fitted for winter use, so as to make a most agreeable smoking or lounging room. The open spaces between the pillars may be filled in with glass frames rendered air-tight with weather strips, and a storm porch may be erected in front of the entrance. Treated in this way, the veranda becomes a habitable room all the year round, and one feels that a little permanent ornamentation is not out of place in it. As here arranged for summer use, the rows of potted plants along the rail, the wicker chairs and lounge, and

ety is excellent, but it can be had without glaring contrasts.

Even in the Oriental room, which is illustrated in our other picture, though variety rules, there is a general tone which is hardly anywhere departed from. Both very light and very dark tints are in a minority, and medium tones of color—deep yellows, dull rose color, dull blue—predominate. Most of the forms are those of actual Chinese objects, or are adapted from the Chinese. The mantel, for instance, might be a copy of one of those erections to protect inscribed tablets from the weather which are common throughout the Middle Kingdom. The dragon with the jewel is a Chinese symbol, the crystal ball or jewel standing for the purity of the soul, of which the dragon is the guardian. The corner screen, which may mask a cupboard, is a beautiful affair of rose red lacquer, with mountings of dull gilt bronze and a central medallion of painted

ment or an agreeable pastime nothing could be more appropriate.

Any wooden article, from a pen-tray to a table-top, can be decorated. The design can either be drawn in colors, as in illuminating, to which art it is akin, or it can be tinted in sepia. The latter being the simplest, we will describe the necessary tools and process. The tools required are three sable pencils of different sizes, three camel's-hair brushes, one an inch and a quarter wide and two a half inch wide (the large brush is used for lacquer only, the other two for filling in large spaces with color), some steel pens, an H. B. artist's pencil, a piece of india-rubber, a tube or pan of sepia, a bottle of waterproof drawing ink, some lampblack for covering large surfaces, and a bottle of Chinese or flake white. The choice of woods for water-color decoration is of great importance; they should be chosen from those that have very little



A CHINESE DRAWING-ROOM. DRAWN BY W. P. BRIGDEN.

the divan with its canopy of rugs are well in place. The ceiling is of Southern pine, the pillars, beams, and railing painted. The shingles or bricks which cover the wall of the house are stained a very dark red. All this harmonizes well with the deep, rich tones of the Turkish rugs, and with the hanging lamps of pierced brass and colored glass. The most common mistake in fitting up a veranda of this sort is to introduce discordant tones and textures, usually in the ornamental flower-pots. Very shiny glazes and very light colors in these should be avoided. The painted woodwork, too, should be of some rather deep tone, not white, and the cane seats should be of the natural color, or, if enamelled, they should not be white. Of course it would be quite as possible to arrange a veranda as any other room in light tones; but in that case, deep-hued fabrics, like the rugs so prominent in our picture, should be used only very sparingly. Vari-

porcelain. The teakwood chairs, almost as black as ebony, have usually panels of variegated marble or jasper inserted, often replaced with cheaper and more fragile soap-stone. Chinese rugs are usually in brighter colors than Japanese, and have a lighter and gayer effect than Turkish or Persian. Their ornamentation is often symbolic, and its meaning is usually worth studying out, for Chinese philosophical conceptions are much more profound than those of any other Far Eastern nation. We throw out this hint for the benefit of the lover of Eastern bric-à-brac, who is usually a bit of a philosopher.

## WATER-COLOR DRAWING ON WOOD.

ALTHOUGH of considerable antiquity as a decorative art, it is only within the last few years that water-color drawing on wood has assumed any importance. As an employ-

grain. If the grain be prominent and handsome, it will destroy the effect of the work. The woods best adapted are holly, sycamore, white pine, American bass, and boxwood.

There are many plain wooden articles manufactured for pyrography that are just the thing for water-color drawing; they can be bought at artists' material stores. All hard kinds of wood are coated over with Chinese white, put on smoothly with a camel's-hair brush. When thoroughly dry it is well brushed with a hard brush. This will prevent the other colors running, which they will do any way if put on too moist. Soft woods, such as pine, white-wood, and so forth, are given one coat of thin lacquer. The lacquer is made with one pint of alcohol and two ounces of best white shellac. Dissolve the shellac in the alcohol, agitate frequently for two or three hours, allow it to settle over night, then decant the clear liquid, which is the lacquer. Give the wood

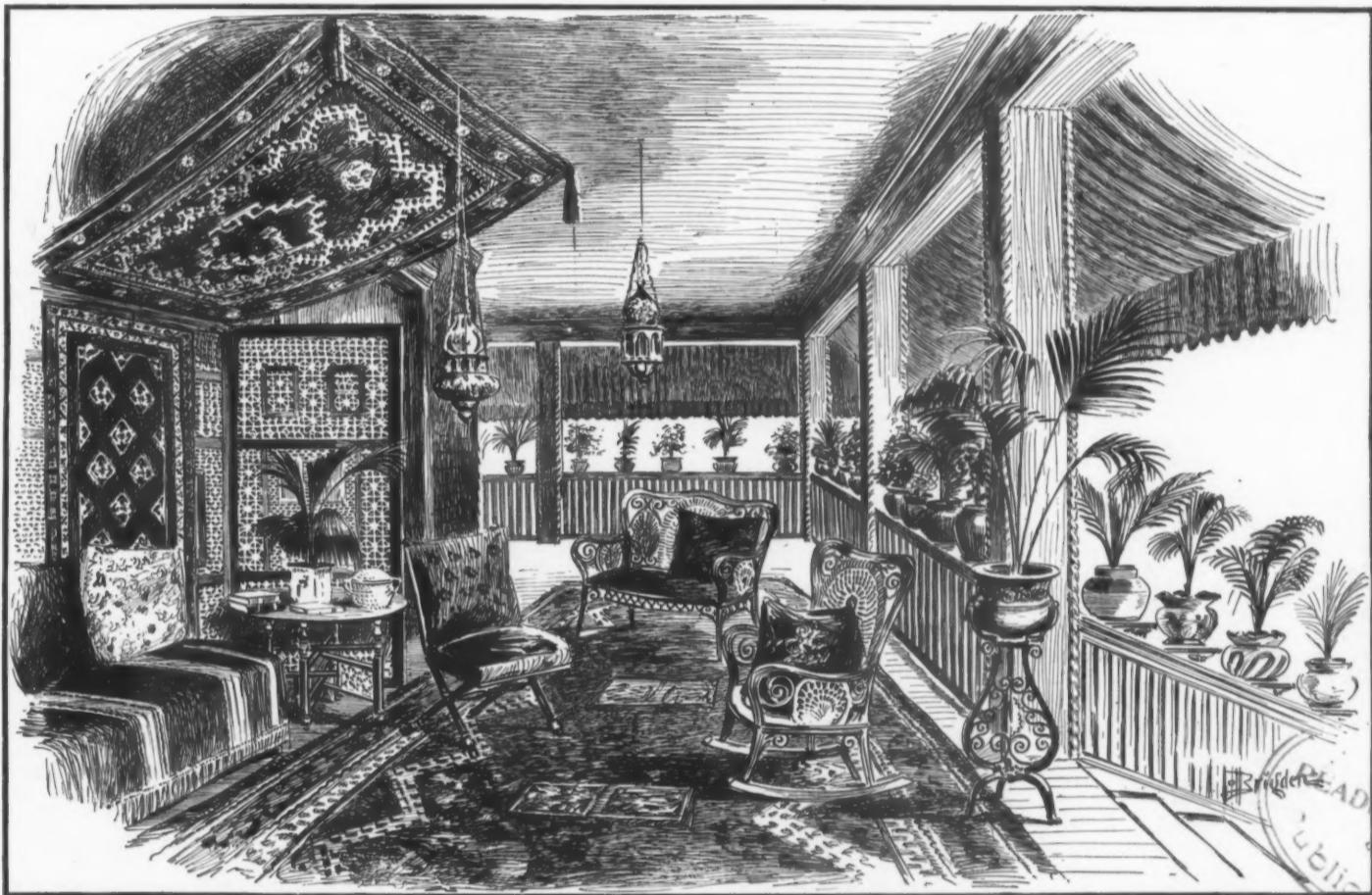
one thin coat of this with the wide camel's-hair brush. When dry, which it will be in about two minutes, it is ready to decorate.

A suitable design for the beginner's first attempt is a repeating border. The design is first drawn in outline with the H. B. pencil, care being taken to draw very lightly, not to indent the wood, or the design may be lightly transferred—not with the ordinary grease transfer paper. Get a piece of stone rouge from any jeweller's supply store, scrape the rouge on to one side of a piece of tracing paper, rub in well with a piece of rag, then brush off the superfluous dust, and it is ready for use. The red side of the paper is placed down upon the wood, the design is laid in position, face up, and secured with thumb-tacks; the design is then very lightly gone over with a tracing-point of agate or ivory. The light spaces are now carefully filled in with white, which should be well ground and applied rather

should be thoroughly well done. The first two coats applied to the decoration are given with the lacquer just referred to. The brush should be well charged with the liquid, but not sufficient to drip. The work is then gone over very lightly, applying the lacquer all one way, not going over the same place twice, joining each application to the other. Be very careful to apply the brush lightly, as it may carry the colors one into the other. Should this happen, the coloring must be done over again. The first coat is of the greatest importance, as it fixes the colors; the second should be applied carefully, so as not to disturb the first. Upon this second coat several coats of best copal varnish may be given, rubbing the brush marks out with No. 00 sandpaper between each coat, when it is finally polished, as in French polishing. Full details of this have been given in previous issues of *The Art Amateur*. A second method of polishing is

Indigo, Moss Green, Olive Green, Red Lead, Indian Red, Crimson Lake, Mars Yellow, Chrome Yellow, and Burnt Roman Ochre. All these colors are invaluable for forming tints when mixed with Chinese white.

When metallic outlines and borders are required, liquid gold, shell gold, or bronze may be used. The powder bronzes are mixed with the following, and then used as a paint: Gold size one ounce, copal varnish one ounce, turpentine two ounces, and of bronze powder a sufficiency. The colors employed may be broadly divided into two classes, body and transparent. Body colors are those which are solid and opaque, such as vermillion; transparent colors, such as carmine, can be converted into body colors by the addition of Chinese white or other strong body colors. The advantage of a body color is that it can be applied with less difficulty than the transparent, and a flatter and better



THE FURNISHING OF A VERANDA. DRAWN BY W. P. BRIGDEN.

thickly. The black portions are now filled in either with the india-ink or lampblack, the shaded portion of the design is tinted with sepia, and the remainder of the wood is either left its natural color, or it can be colored a warm gray by mixing sepia and white and just a touch of black. It is advisable to mix sufficient color to cover the whole ground at once, so that it may be the same tone all over. When thoroughly dry the pencil or transfer lines are gone over with a fine pen and india-ink, but should it be advisable to go over the black parts a second time, it should be done before these final lines are drawn in, as they give a finish and decisiveness to the outline not otherwise obtainable.

The work is now left for a few hours to thoroughly dry. The final business of polishing the surface remains. Upon this polishing depends the stability of the colors to resist the action of moisture; therefore, it

to give two coats of lacquer, as above, then polish with beeswax.

To carry this work out more fully, extra brushes, mixing dishes, and the following colors must be bought. They are sold mostly in pans or tubes. Cadmium is a good permanent yellow; Burnt Siena is a good shadow color for yellow; Vandyke Brown is very useful for general purposes; Scarlet Vermilion when mixed with lampblack makes a deep brown, and with Chinese White a great variety of fine tints, which may be shaded with Vermilion; Rose Madder makes a beautiful carnation; Carmine makes a good crimson. With French blue it produces violet and purple tones; French Blue, Carmine, and Chinese White make a good lilac. Emerald green, being a bright color, heightens the effects of other colors when placed close to them. There are many other colors that can be added as the student advances, such as Purple Madder,

effect is produced. Transparent colors require more skill and practice before they can be laid on smoothly and evenly. They are lighter and richer in effect than body colors, and are very often absolutely necessary to heighten the effect of body colors. When mixed colors are used, sufficient for the whole space to be covered should be prepared at once, as it will afterward be found impossible to match it with perfect accuracy. The harmony of color is produced by placing those hues next to each other that are nearly akin. For instance, with red, orange and crimson harmonize; with yellow, primrose and orange; blue with its own shades and tints. Green should rarely be used for its own sake. It will heighten the effect of reds and orange. Gray, black, white, and metals will be found to relieve any color with which they may be placed in contrast. The colors are almost invariably separated by outlines of black.



## DESIGN FOR ALTAR FRONTAL

BY L. HIGGIN

(Formerly Principal of the Royal School of Art, South Kensington).

THIS design, taken from a fifteenth-century mural painting of a woven or embroidered fabric, lends itself admirably to reproduction, either as a whole or in detached portions of it. For an altar frontal we recommend that the detached designs be first marked out and worked, and then applied to the velvet forming the ground of the hanging. The velvet should be previously lightly backed and then carefully sewn all around the edge, and the ornaments placed on it at regular intervals. The scroll-like outline may either be laid down with a thick couching over-run at exact intervals, or it may be embroidered in stem stitch before the design is transferred, and in that case it must have a fine outline of thin cord or chenille added after all else is finished. The spear-head ornaments, as well as the leafage at the base of the design, must be worked in with the needle. Supposing that the altar hanging is to be of red velvet, which for ecclesiastical purposes should be of a somewhat bricky tone; the darker the velvet the better is the effect of the applied ornament. For the ground of these detached designs perhaps nothing would look better than a pink silk of a tone approaching apricot or honeysuckle. It should be a somewhat dull or flat-toned silk with not much gloss on it. The pineapple in the centre should be worked solidly in gold-colored silk, either tram silk or ordinary floss, or embroidery silk as bright as possible. The markings should be in metal thread and the leaflets springing from the pine in silk a few tones darker, outlined or brightened at the edges with fine gold thread; or, if preferred, the pine may be worked in gold thread finely laid down and the markings worked in silk several tones darker.

Gold, either silk or metal, should be used for the outline of the central trefoil; perhaps the most effective treatment would be to work it in satin stitch with silk and outline it on both sides with fine gold thread. The whole of the ground inside this trefoil should now be worked closely with fine French knots in a dark red silk, almost a maroon, the dark double leaflets outside being worked in the same shade, toning to a lighter one. The outer edge should be worked in a shade of red half way between the shade of the ground and the pinkish tone of the silk medallion. Afterward, if it seems to need it, the silk ground may be modified by laying down threads at intervals of one eighth of an inch, or by working in dots of a darker tone at even distances, but much farther apart than those in the centre.

Another charming treatment would be to use a pale dead gold



DESIGN FOR AN ALTAR FRONTAL (FIFTEENTH CENTURY).

silk for the ground, or even a rich cream, and to work the spear-heads in pale blues or apricot reds, employing Japanese gold to brighten and enrich the effect.

If time and trouble are no object, a very beautiful effect may be produced by layings of thick twist silk close together all over the space within the trefoil, and oversewing it in a fine diaper pattern with single stitches of red silk. If this treatment is chosen, the twist for the layings should be of a very dull, toneless gold, almost a fawn.

After the detached ornaments have been worked in a separate frame, the silk being well backed with a fine holland, they must be pasted and left to dry and then carefully cut out and fixed on to their places on the velvet, and an edge of fine gold cord carried all round the outline and following the scroll where it turns inside. The branching leaflets at the base should be worked in feather stitch in shades of gold-colored silk, toning to light at the edge, and the spear-head ornaments either worked wholly in gold or in silk outlined and tipped with gold.

The chief decorations in needlework for a church are, of course, the coverings for the altar, lectern, and pulpit; where the church is rich and can afford it, it is customary to have at least four sets of these—white for festivals such as Christmas, Eastertide, and Trinity Sunday; red, supposed to typify Divine love, fire, and blood, therefore used on Whitsunday and on all feasts of martyrs; purple, the sign of mourning or penitence, hence used in Advent, Lent, or Ember days, vigils, Rogation days, and on the feast of the Holy Innocents, except when it falls on a Sunday, in which case red is used; green, supposed to be the color of repose, and used in Trinity season and at all other times when there is neither festival nor mourning. These are the regulations observed in churches addicted to strict ritualism. As a matter of fact, most churches possess at least two sets, one of white for the great festivals and one of red for every-day use. Where only one set can be afforded, red is the color most frequently chosen; and if the clergyman is a great stickler for ritual, he will hang a black or purple cover on the embroidery during Lent or on Good Friday.

BLEMISHES and injuries to velvet may often be removed by steaming, holding the material over hot water face uppermost. A hot iron held over the surface afterward at a little distance above it will raise the nap, or, in some cases, the wrong side of the velvet or plush may be passed slightly over the iron, which must be held, or fastened, upside down. If water is spilled over velvet or plush, it should never be wiped, but shaken off and the fabric dried in an upright position as quickly as possible.

## THE CHILDREN'S PAGE.

EASY LESSONS IN DRAWING.

BY ERNEST KNAUFFT (ILLUSTRATED BY THE AUTHOR).

HERE are two drawings, and you will readily guess why the first one is given. It is given to show you the silhouette of the plant. If you were drawing such a plant, and you wished to begin in a proper manner, it would be wise for you to set the flower-pot on the inner window ledge, and then, sitting back in the room six feet or more, you would see the general mass of the plant, just as we have given it in No. 1. If you should make a correct outline of this general mass, you would then find that you could draw each leaf by itself, first one and then another, and in the end each leaf



NO. 1. GERANIUM PLANT AND FLOWER POT SEEN IN SILHOUETTE.

This is as it would be seen if placed against a window-pane, between the spectator and the light. This shows the general mass of the object, and if an outline is made of that mass, the draughtsman may then proceed to draw each individual leaf, and its shadow, etc., without much fear of making it too large or too small; while, if he does not see an object in mass, but begins by first finishing one leaf and then another, he is apt to make some leaves too small and others too large. Also, when a leaf is thus seen in silhouette, it is easier to draw its correct proportion (its width in relation to its height) than when it is examined for its shading, local color, and detail.

would be about the right size, and would "come" in about the right place. Not in exactly the right place, mind you, for it is most difficult to draw a group of such irregular objects as leaves and get them in exactly the right place. On the other hand, if you should not take the pains first to draw a correct outline of the general mass, you would most surely find that in drawing first one leaf and then another, without a guide to mark where the leaves should come, you would make some of the leaves larger than they should be, and place some too low, and some too high; so that in the end your drawing, though it might look like a geranium, would not look just like the geranium you intended to draw.

So, then, the main lesson to be learned

from our two drawings is the lesson of first seeing your subject in a mass, not thinking of the markings upon it, of the color of it, or of the light and shade upon it. If you will practise so that you can draw a plant in this way you will soon be able to draw a tree, and when you can draw a tree you will be able to draw a forest; for large objects are not harder to draw than small ones, if you are properly taught to see them. A forest has a general mass, broad or high, as the case may be, now up, now down. The outline is sometimes no more irregular than the outline of a geranium plant. And if you draw in that mass first, you may find that there are not more shadows to be put in it than in a geranium, and that those shadows are not more irregular than those on a geranium. I am very anxious that you should understand the meaning of this statement; for you will make more progress if you understand that this lesson is a lesson in drawing than if you think it is a lesson in drawing a geranium only. If you should think it was a lesson in drawing a geranium only, you would say to yourself, "I shall not try to draw our rose plant, or our bird cage, or my doll's baby-carriage till The Art Amateur gives a drawing of a rose, a bird-cage, or a doll's carriage;" but that is just what I do not want you to think. I want you to put your rose plant, or bird-cage, or doll's carriage up in front of the window and try to see its silhouette, and then draw the edge of its silhouette for the outline of your drawing, and then move the object away from the window and fill it in with shading, as in our drawing No. 2.

There is something more to tell you about these drawings—that is, that in making them we have to know something about perspective. I am going to ask you to put your thinking-cap on and see if you can tell how the lesson of last month may be applied to this object. Does it not seem reasonable that as we found last month that when the bowl was a little below the eye we saw into it a little, so, as we see into the flower-pot a little, was it not a little below my eye when I drew it? If this is so, you can understand that if you learn from one object, as from the bowl last month, the theory of the perspective of a circle, you can draw any circular object, as a glass, a tub, a flower-pot, or a coal-hole. But let us go further. The human eye sees an object above the eye exactly as it sees one below the eye; so that if you understand that a horizontal circle a little below the eye is seen *upon*, you may know that a circle above the eye is seen *under*. We see just as much of the under side of a half-dollar held four inches above the eye as we see of the upper side of a half-dollar held four inches below the eye. And, moreover, though we know the half-dollar is a circle, that it is as high as it is broad, yet when seen on a level with the eye it seems but a straight line the full width of the half-dollar, but with no height at all; and, further, that when seen a little above or below the eye it has the full width of the half dollar, but very little height. Now, then, while not one of the geranium leaves is a perfect circle, while not one is flat, but all are more or less curved at the edges, while perhaps not one is perfectly horizontal—that is, parallel to the floor or to a table-top, as the rim of the cups were, and the rim and bottom of the flower-pot are—while, we say, none of these things is so, yet a knowledge of how the leaves would look if they did have all these characteristics will help you in drawing them. Yes; if the leaves were half-dollars growing out on the stem and horizontal, you would know that they should be very much shorter in height than in width; and that is the main characteristic of these leaves growing on the plant. If you are not careful to represent the leaves that way, shorter up and down than broad, your drawing will not

look like a growing plant, but like a plant pressed in a book. Take a spray from this plant and press it in a book, and then begin to draw it, and you will find all the leaves as long in height as in nature; you will then just have to make a map of them to represent them. Any leaf that in nature is as high as it is broad will be so drawn on your sheet of paper. You cannot give too much attention to this fact. It is in this that the difference lies between map drawing and drawing in perspective. The knowledge of this fact makes you understand that you must know something about perspective if you would draw any object that goes back or has parts below or above the eye. In short, the knowledge of perspective is used not only in drawing railroad-tracks and buildings, but in drawing almost everything.



NO. 2. PARTLY FINISHED DRAWING OF A GERANIUM PLANT SHOWING GENERAL EFFECT OF LIGHT AND SHADE.

While we advocate the student's first seeing objects in silhouette and then drawing them in outline, it must be understood that drawing is not limited to silhouetting and outlining. We frequently have to show the forms and objects with the help of light and shade, and there is no reason why young people should not attempt to shade as well as draw an outline. This study should give some suggestion of the manner of beginning a drawing.

With this in mind, attempt to draw a geranium, first mapping out the silhouette of the plant, and then endeavor to shade the leaves and make them look as much like geranium leaves as you can. Of course, if a leaf that might grow horizontal is exposed to the sun in a hothouse, has, however, in your room turned toward your window through which the sun comes, so that you see it almost as perpendicular as you see a leaf that has been pressed in a book, you must draw it as you see it; but you will find it of great help to bear in mind that the general character of the growth of leaves is not perpendicular, but slightly oblique (slanting) with a tendency to be horizontal. And unless you are careful to keep the height of the leaves shorter than the width, your leaves will not seem to grow properly.

## THE ART AMATEUR.

## NEW PUBLICATIONS.

THE second part of *The Figaro-Salon* for 1898 contains among its illustrations a full-page half-tone plate of Mlle. Juana Romani's pretty "Salomé," with her traditional sword and brass "charger;" and others of M. Wallet's fine landscape, "Calme," of M. Joy's Bulgarian bride covered with showy embroideries, of P. Outin's "Atelier de Modiste" of the First Empire period, of Jean Paul Laurens' historical painting, "L'Arrestation de Broussel," and B. Le-meunier's clever street scene, "Le Trottin de Paris." The subject of this last recalls that of the late Ford Madox Brown's "Past and Present," but while Brown's intent was to preach a socialistic sermon, the French artist merely depicts an amusing situation. A subway is being constructed along the sidewalk, and a pretty shop-girl passing by stops to peep down, when a laborer's rough head suddenly pops up and smiles at her. There is a double-page supplementary illustration in colors of P. Grolleron's "Dénouement," a soldier carrying a wounded comrade into shelter under the fire of the enemy. M. Philippe Gilles' text is, as usual, both clever and conscientious. (Boussod, Manzi, Joyant & Co., New York.)

**POSE DRAWING WITH BRUSH AND INK**, by Irene Weir, offers a series of striking studies in black masses and lines, drawn with the brush from life, and likely to prove very stimulating and suggestive, not only to children, but to many adults. They may be said to represent, in its simplest form, the *ébauche* of a picture—that is, the sketch that gives little more than the general arrangement and balance of the black and white tones, with suggestions in outline of the half tones. Miss Weir, who is the art director of the Brookline schools, uses a pale gray paper, on which she first draws with chalk. This is dusted off with a handkerchief, and the subject is gone over with the brush and common writing ink. The main benefit of this simple brush work is that the large masses of dark can be filled in at once, as they cannot be with pen and ink. Thus the general effect is secured at once, and is usually much better than if prepared for with a separate outline, and gradually worked up with the hard point of a pen or pencil. Miss Weir's drawings are all of children, very simple and very interesting. (Ginn & Co., Boston, \$1.00.)

**RAY'S RECRUIT**, by Captain Charles King, U. S. A., will certainly prove an engrossing companion to many a reader. The scene of this cleverly written story is laid with the United States Army in the far West. Many of the incidents occur at a post where officers and men are quartered with their families, and are described in a convincing way by a writer familiar with the duties and pleasures of life on the frontier. The hero, young and handsome, is highly educated and accomplished, and has been brought up by an indulgent uncle, who intended to leave him rich and independent. Business reverses change this prospect of ease and luxury, and the young man resolves to enter the army, indulging thereby a youthful predilection for a military career. Quitting the scenes of fashionable European life, he returns to his native country and enlists in the company of Captain Ray. Here he undergoes varied experiences, and incurs, unintentionally, the jealousy of a sergeant who has lately made a coquettish maid-servant his wife. Through the machinations of this fellow, he passes through some adventures, that not only subject him to physical injury, but lay him under the suspicious scrutiny of the officers of the post. The unfortunate circumstances that caused suspicion to gather about him are later happily cleared up, and after some courageous work in a relief expedition, that leads to a disclosure of his identity, the financial clouds are also dissipated. The painful nature of wounds received makes an honorable discharge from the army necessary, and winning the consent of the heroine to share his regained fortunes, he contents himself thenceforward in a connection with the "N. G. N. Y." (J. B. Lippincott Co., Philadelphia, 75 cents.)

**SEVEN MONTHS A PRISONER**, by J. V. Hadley. The writer during the events he has recorded was a staff-officer attached to Wadsworth's Division of the Army of the Potomac, and was wounded and made prisoner at the battle of the Wilderness. As a pen picture of prison life from a participant in the stirring scenes depicted, the narrative is doubtless a faithful record of his experiences during the troublous times through which our nation passed in the early sixties. His account of a sojourn in several of the most widely known pens, that were dignified by the name of prisons, in which Federal soldiers languished; his escape after intense suffering, sometimes imposed through cruelty, and at others by the force of circumstances, inseparable from all warfare, form a series of exciting episodes, pathetic incidents,

daring adventures, and hair-breadth escapes. It is from such books as this the future historian may gather his most accurate facts, and the writer of fiction find a supply of material to embellish with romance. (Charles Scribner's Sons, 75 cents.)

**MADAM OF THE IVIES**, by Elizabeth Phipps Train. That portion of the reading world which was fascinated by "A Social Highwayman" is ever ready to welcome a story from the accomplished pen of this gifted woman. Her last work may be fitly described as one of absorbing interest, and it is safe to say will hold the reader captive from cover to cover. The scene is laid in the country adjacent to New York City, and the plot evolved with skill and cleverness, while the characters are realized with a commendable freedom from exaggeration. The mystery is closely veiled until the concluding chapters, and then disclosed in a scene of dramatic effect, handled with the author's customary dexterity. The whole of this interesting story is written with the facility of style that forms a salient feature of Miss Train's work, and her endowment in this direction contributes not a little to the enjoyment with which the reader follows the experiences of the heroine after she becomes installed in the household of Madam of the Ivies. (J. B. Lippincott Co., \$1.25.)

**PRINCETON, OLD AND NEW; RECOLLECTIONS OF AN UNDERGRADUATE'S LIFE**, by James W. Alexander, A.M., cannot fail to find a welcome with every son of Old Nassau who cherishes in affectionate recollection the life and atmosphere which lent their charm to his college days. In the little volume beautifully and profusely illustrated by W. R. Leigh, even the oldest of the old boys can dispel the cares and pains of increasing years by this record of the study, customs, and recreations that formed part and parcel of the daily routine. The volume contains a touching tribute to the late Dr. McCosh and other distinguished members of the faculty, while recalling to mind many old members whose lives and works have left their impress on the college history. The whole book, besides giving some practical information regarding the university, indicates that it is written in loyal "Princeton spirit," and emphasizes the author's tender affection for his Alma Mater. (Charles Scribner's Sons, \$1.25.)

**THE KING'S HENCHMAN**, a chronicle of the sixteenth century brought to light and edited by William Henry Johnson. The hero of this story of romantic interest is Jean Fourcade, a faithful follower of the gay and gallant Henry of Navarre. The young soldier is rarely noble for the scenes and period in which he lived, and one can hardly fail to follow the course of a love that seldom runs less smoothly than in the present instance without keen interest. Interwoven with the vicissitudes that beset the hero are descriptions of some important engagements which form a part of the history of Huguenot warfare in France, which enchain one's interest and carry it unflaggingly to a dénouement that one might wish could have brought more happiness to the king's henchman and the woman of his choice. (Little, Brown & Co., Boston.)

**HOW TO NAME THE BIRDS**, by H. E. Parkhurst, is a veritable *multum in parvo*. This pretty little volume in flexible covers will prove an invaluable pocket companion in assisting a beginner to prosecute his studies in ornithology by enabling him to identify his specimens with ease and rapidity, at home or afield. There is a map showing the area of territory covered by the book; an analytical key prefaced with directions by which a student can quickly determine a species; and illustrations indicating the various distinctive areas of a bird's body, by divisions and subdivisions. In the classified lists there is a summarized description of a subject's physical points, in which the male bird is shown in his Spring plumage, when its characteristic markings are most conspicuous. In cases where markings of the sexes are distinctly different, the salient features of the female bird are also described. In addition, a brief outline of life-history is given with the character and location of nest, number of eggs, and any peculiarity of habit, all of which facilitate the student in his classifications. (Charles Scribner's Sons, \$1.00.)

**THE PEACEMAKERS**, by John Strange Winter, is a novel well calculated to maintain the high reputation already achieved by its author. It is a story of English domestic life, and Edward Gorman, the leading figure in the story, is a character not uncommon in British fiction, and, therefore, it may be inferred, much too frequently encountered in real life. He is indeed a natural product of the British propensity for regarding the men of the family as of infinitely more importance than the women. In the past fifty years this idea that any man, by mere

virtue of his sex, is entitled to demand the unquestioning obedience of his wife, sisters, or daughters, without the slightest regard to their own wishes or sentiments, has become somewhat modified, but there are doubtless still plenty of men who are quite as ready as Edward Gorman was to play the tyrant in their domestic circles, and resent as bitterly the least opposition to their commands. Edward Gorman is something more than the typical, obstinate, selfish, domineering head of a household. His is a complex character, not destitute of attractive traits, and so skilfully drawn, that while no sympathy can be felt for him, he remains interesting until the end. The founder of the Peacemaker sect, professing to long especially for perfect peace in all the relations of life, he forgets all of his professions when he learns his daughter Rachel is not willing to accept as her husband the man he has picked out for her. She prefers another, and the struggle between father and daughter is depicted by the author in her graphic, absorbing, and altogether masterly style. Although strongly written, "The Peacemakers" is not didactic or preachy, as might, perhaps, be fancied from the title. The author's main aim has plainly been to write an interesting love-story, and in this she has been successful. She has also given material for thought as well as amusement, but, like the practical novelist she is, leaves this side of the story largely to the reader's own intelligence. (J. B. Lippincott Co., Philadelphia, \$1.25.)

**MONOTYPES**.—In a little two-page monograph, Mr. Bruce Horsfall tells the public "what monotypes are." They are prints, each unique, taken from the painted surface of a sheet of polished metal. The artist paints his subject on the metal plate in oils, or in printer's ink thinned with sweet-oil. While the color is thin he can scratch out sharp highlights, and he can give indications of texture and movement by the brush-marks. The print is taken on moistened paper by means of heavy pressure. Only one print can be obtained; and the object of making monotypes at all is simply the peculiar quality of the result, which is something like that of a perfectly well-printed photogravure, except that it shows the artist's hand directly, without loss or exaggeration. Mr. Horsfall's subjects are mostly marines and moonlight landscapes, subjects peculiarly suited to the monotype, which has a certain fluidity of aspect favorable to such studies. (Keppel & Co.)

*DRAWING IN THE PUBLIC SCHOOLS.*

IT begins to look as though our curious system of teaching drawing in the public schools were doomed. It is the normal schools that are chiefly responsible for it, and they are losing ground. In an article in the June Atlantic, Mr. Frederic Burk shows that the last nine years have seen a decrease of twenty-three per cent in the number of students at the Massachusetts normal schools, and the other facts which he adduces show that the falling off is to be attributed mainly to the vicious system followed, and to the fact that persons who intend to become teachers get a better training elsewhere. The Art Amateur has for years ridiculed the foolish assumption that drawing may be taught by rule of thumb. The public school plan is to offer "a substitute for knowledge," Mr. Burk says—"that is, certain selected facts, . . . together with certain specific methods of teaching them," are made to take the place of real study. The system is, in short, one of mere cramming, the object of which is to enable the pupil to pass examinations. It is desired to teach something. There are not enough qualified teachers. Instead of offering salaries which would attract them, one or two ingenious persons are invited to invent a method for dispensing with them. Copy-books and models are prepared, "courses" are laid out in the most minute detail, and such teachers as there are are expected to drill their pupils in the method, without regard to their individual capacities. By this plan, there is a great showing of "results" on paper, while the pupils, in fact, learn less than nothing. But the number of competent teachers is increasing—little thanks to the normal schools, and the public is waking up to the mischief of the methods in use. We may hope that in a few years this absurd system will have disappeared.

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS** will hold, under joint management with the Photographic Society of Philadelphia, during the Autumn of 1898, an exhibition of pictorial photography, to be known as the Philadelphia Photographic Salon. Only such pictures will be hung as may be approved by a jury of selection, composed of well-known artists and artistic photographers, whose certificate of acceptance will be the only award. The exhibition will be held in the galleries of the academy from October 24th to November 12th. A circular, full details, entry form, etc., will be issued at an early date.

## CORRESPONDENCE.

## OIL PAINTING.

F. J., BUFFALO.—To paint water in which the shadows of trees are reflected, it must first be observed whether the light comes through the branches, making bright touches of sunlight, or if the day is cloudy, when there will be no such sharp lights. All this naturally influences the water, which reflects impartially. Next, notice that the reflections are always more indistinct and grayer in tone than the objects or trees themselves. To paint the general tone of the water with trees use raw umber, Antwerp blue, burnt Siena, ivory black, and yellow ochre for the deepest shadows. The highest lights are made with cadmium, zinobe green (light), white, vermilion, and black.

R. C.—It is well known that it is very difficult to remove the old varnish from a picture without injuring the delicate lines of the picture beneath. A process much in use in Europe of late consists in simply spreading a coating of copaiba balsam on the old painting, and then keeping it face downward over a dish of the same size filled with cold alcohol at an altitude of about three feet. The vapors of the liquid impart to the copaiba a degree of semi-fluidity, in which state it easily amalgamates with the varnish it covers. Thus the original brilliancy and transparency are regained without injuring the oil painting. After the picture has been hung up for two or three days, it looks as if it had been varnished afresh.

U. S. Y.—It is impossible to tell what time it requires for an oil painting to dry. Much depends on the medium used by the artist. If he used only oil (linseed oil), the colors will take longer to dry than if he used "siccative." Some colors too—silver white and Naples yellow, for instance—dry sooner than others, such as lake and bitumen. The last named takes a long time.

J. T.—Paintings are varnished because the oil colors have a tendency to sink into the canvas and lose their brilliancy. Varnish revives them. Artists would not varnish their pictures if they could avoid it. In landscape, varnishing is particularly objectionable, as it frequently destroys all atmospheric effect, and some artists leave their skies unvarnished. Pictures should

not be varnished for at least some months after they are painted, that the pigment may become thoroughly set and hard.

## SKETCHING FROM NATURE.

N. O. P.—In sketching from nature, it is well to remember that water will reflect the colors above it modified with Cobalt. The white paper should be left untinted to represent the ripples on the surface, sharply cutting into the dark reflections, thereby giving them the effect of being in the water and not only on its surface. If a little neutral tint be introduced into all the colors with discretion, it will promote a delicate harmony and give a very pleasing result. Care, however, should be taken not to use too much, or it will cause the color to look dirty, which should always be guarded against. Above all things, the color should be kept liquid, as in the open air the water dries very rapidly, and if too dry color be used the work is sure to be lined.

N. Y. T.—The simplest way for you to represent the distant roads, hills, trees, and so forth, so as to give the proper perspective, is by comparative measurement. Select some one space or object in the middle distance and compare all the others with this. Take, for instance, some prominent tree, and compare the height of this with the height of the hills; observe whether they are twice or three times the height of the tree; or, perchance, the tree may appear as high or even higher than the hills from your point of view. The objects in front of the tree will appear by comparison larger or smaller as the case may be. By strictly adhering to these measurements, the correct distances will be represented. Do not change your point of view, however, by advancing or receding while making these comparative measurements. In some cases the tree will occupy half the height of the whole canvas, while your distant hills, which may be miles high, will only take up half an inch in height.

## SUNDAY QUERIES ANSWERED.

P. E.—Drapery should always be made to indicate the form beneath it, and the folds, as far as possible, should be simplified. Separate and repeated studies of drapery on a lay figure are excellent practice. The folds once arranged remain in the same place, and

therefore give one the opportunity of studying at leisure certain laws that govern the forms of folds under given conditions. A long piece of white cashmere wound around the lay figure in sweeping lines will furnish an excellent lesson. If required to fall heavily or to cling, it is necessary that the drapery should be somewhat dampened.

W. J. B.—To make a durable ebony polish give the work three successive coats of the best Copal Varnish, allowing time between each coat for thorough drying. When dry rub down with No. 00 sandpaper. Now apply a fourth coat. When this is hard rub down with flour of pumice-stone, using a little water on a pad of cotton or felt. When quite smooth and free from scratches, polish with rotten-stone and water and rub dry with cheese-cloth. When a pretty good gloss has been gotten wash off with a cloth or chamois-skin dampened with alcohol. Now put on a flowing coat of Copal Varnish, and when this has become quite dry polish. Finish with chamois-skin dampened with alcohol, a little sweet-oil, and the heel of the hand. This is a hard and lasting finish.

R. F.—Use as large a brush as you can conveniently work with. If you do this you will not need to repeat the washes, for the simple reason that you can take up more color at one time. Keep two glasses of water at your side—one to wash the brush in, the other to wet the brush for the paint. All teachers will not so advise you. Many, especially those who work in landscape, seem rather to prefer to use a glass of water darkened with every color on the palette, and the palette itself in a muddy condition. This may do for those thoroughly conversant with the art, but for the young student it would be worse than perplexing—it would be ruinous. The clearer and more delicate the tints in flower-painting the better the result.

G. L. A.—A good fixatif for charcoal and crayon drawings is made by mixing shellac with alcohol; one's own judgment must be used in regard to the proportions, and by experimenting the proper amount of liquid to be used in the tube is determined. Too much shellac will dry in scales and peel off, while too little will fail to fix the charcoal. In applying, care should be taken not to approach the glass tube too near to the paper or canvas.

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## THE ART AMATEUR.

C. C.—(1) There is a handbook on Miniature Painting published by Messrs. Winsor & Newton. You will find valuable suggestions therein. Avoid the use of gum water; use simply the old-fashioned cake colors and plain water. (2) There are cheap imitations of old tapestries which will serve to suggest backgrounds. We would advise you to avoid complicated colorings for backgrounds in miniatures until you can control a simple tone next the head and shoulders, melting away at the edges more or less. (3) Shut off the light to a little above the sitter's head. Use no model stand when you sit while painting. Place the sitter about eight feet from the window. The best light will fall at an angle of about 45° downward. If the light is violent soften it with tissue-paper and reflect light well into all shadows with manila paper or some color that enhances the coloring of the shadows.

F. M.—(1) The orthodox (?) old schools of water-color painting did not countenance the use of pastel in conjunction with the regular transparent water-color washes; the newer schools, it must be allowed, do accept the combination of these two mediums; when cleverly handled, some charming and original results may be produced. The young artist should here experiment for himself, running in the flat, transparent water-colors first upon the rough paper, allowing them to dry thoroughly, and at the very last putting in the touches of colored crayon. The underpainting of water-color must always be quite dry, and as nearly complete as possible before the pastel or crayon is added. (2) The water-color pictures or studies to which you refer in your letter are carried out in opaque color, used with a thick mixture of Chinese White. In following this method, the first painting is generally washed in with a simple undertone of transparent color, locating the lights and shadows as broadly as possible; the drawing of the principal features of the composition is also in the first stage clearly defined in flat washes. After this, a strong pointed brush is used, filled with opaque color the desired tint, and the texture, in finishing, is achieved by a series of carefully studied and cleverly handled strokes given with the point of the brush. The angle at which these curved lines cross each other constitutes the modelling of the subject.

It may be here remarked that this is but an old art revived, as some of the most valued drawings of the old masters to be seen in foreign collections are executed in this manner; colored chalks (or crayons) are cut to a point and worked over the rough texture of an ordinary heavy charcoal paper.

L. R.—There is a white ground for etching by a positive process, in which the line appears as soon as drawn in dark on light, instead of, as in ordinary etching, light on a dark, bituminous ground. Mr. Hamerton's process—the only one generally known—can be worked only in the bath—that is to say, it is of no use for sketching. Professor Hubert Herkomer has invented a more generally available process, which he has patented, but without intention of keeping it to himself, his object being to forestall any other who might be less generously disposed. It depends on the ground, which is first laid with an ordinary "Rembrandt," or other light-colored, transparent ground, which must remain unsmoked. Then take a stick of white "grease-paint," used by actors to paint their faces, and to be had at all stores where theatrical outfits are sold. This is to be dabbed on to the etching ground as equally as possible, but not too thickly. Fine, powdered zinc white is lastly to be rubbed into this soft upper ground with a rather thick camel's-hair brush. This clings to the surface of the grease-paint and makes a dead white ground, like drawing paper. Where the point removes this white ground, the copper beneath looks dark brown by contrast. The plate should be of about the temperature of the hand while the white ground is being prepared. Mr. Hamerton's method, we may add, is simply to lay a transparent ground on a silvered plate of copper, and put it in the nitric acid bath while drawing on it. The acid turns the silver black instantly on its being exposed by the point. But the inconvenience of working with the plate in the bath is a very serious drawback.

may be done by using a little sepia made into a thin wash, and applied with a small brush.

E. L.—(1) Flux is used to assist the glaze of such colors as are poor in glazing qualities when used in thin washes. Most colors will glaze if laid on very heavily. (2) The amount must be regulated according to the fusibility of the color; some of the iron reds will even rub off in thin tints without it or other similar help, and will bear one half; other colors require much less. The Yellows, Pearl Gray, Warm Gray, and Light Sky Blue are glazing colors, and may be used to take the place of flux in many cases. (3) Too much flux weakens the color. (4) The preparation named is sometimes used for relief effects, but a safe and reliable white enamel, that will bear repeated firings, is made with one fourth English enamel and three fourths German Aufsetzweiss. Some color it with the tube colors (before firing), but it is better to use the colored English enamels for the purpose, and in either case use with the colors the Aufsetzweiss alone. Turquoise Opaque, Rose, and Deep Yellow, with white, will make a great variety of tints. (5) Jewels are tiny bits of glass which come in half a dozen sizes, and colors of the principal precious stones are sold by the dozen. They are applied to the china and fired at glass heat only; otherwise they will melt. When this is not convenient, they are sometimes fastened on with a strong cement, the same as that used for mending china. This, of course, is done after the article is entirely finished. A setting of raised gold should be prepared for them. (6) The only oil kiln we have ever seen in actual operation is the Revelation China Kiln, of Detroit, Michigan (using kerosene oil), and it worked with entire satisfaction.

## CHINA PAINTING.

L. M.—To transfer designs upon china, the most simple method is as follows: Take a sheet of thin paper and scribble upon it with a soft lead-pencil, until the whole surface of the paper is covered. Make the lines close together, so that no blank spaces are seen. Place this lead-covered sheet between the design to be copied and the surface of the china, and be careful not to move either while drawing. The design should, of course, be face upward. To transfer the design, take a finely pointed steel etching needle, though a steel hair-pin or fine knitting-needle will suffice. With this follow carefully all the outlines, and when the paper is removed a complete tracing of the design will be found on the china. Any small details or necessary corrections may be added with a finely pointed soft lead-pencil. It is, of course, necessary to secure and perfect these outlines with care. This

R. J. H. S.—(1) Prepare the brushes for painting by first moistening them in turpentine, then dipping them into the oil, afterward working them about on a clean palette until thoroughly pliable. Then wipe off the superfluous color on a rag, fill the brush with color, and begin the painting. We say advisedly *fill* the brush with color. There can be no greater mistake than just to take up a little color on the tip of the brush when starting work on the bare china. A sure result will be ragged and uneven strokes. Let the brush be as large as possible, considering the space to be covered. Cover the ground broadly, quickly, and firmly, avoid going over the same place more than once, and press firmly enough to feel that the color bites the china. (2) You will be able to save one firing by using the Filkins Burnish Gold, but be sure your color underneath is dry before applying it.

## THE ART AMATEUR BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings, and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand. It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art. Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors, and pastel. Old and new paintings and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices. Scale of charges: Price for criticism of single drawings, \$3.00; for each additional one in the same lot, \$1.00; price for criticism of single painting (either oil or water-colors), \$4.00; each additional painting in the same lot, \$1.00. N. B.—No more than six paintings are to be sent at one time. All risks must be assumed and all transportation charges must be paid by the senders. Drawings and unmounted paintings may be sent by mail, rolled on a cylinder. *All fees must be paid in advance.* More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing, a stamp should be enclosed.

THE ART AMATEUR, 23 Union Sq., N.Y.



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## THE ART AMATEUR BUREAU FOR ADVICE FOR THE PRACTICAL DECORATION OF THE HOME.

ARRANGEMENTS have been perfected for furnishing readers of The Art Amateur with the best practical assistance in house decoration, upon the following terms, the fee in every case to be prepaid.

Furnishing sample colors for tinting walls and ceiling and for painting wood-work, with directions regarding carpets and window draperies, \$5 per room.

Furnishing sample colors for tinting walls and ceiling, and patterns of paper hangings for frieze and wall, with samples of proper materials for window draperies and portières, and sample of carpet, where rugs are not used, with full directions as to arrangements, \$10 per room.

For bachelors' apartments, or a small "flat," of say, seven rooms, sample colors will be furnished for walls, ceilings, and woodwork, and general directions given as to floor coverings and window draperies, for \$25.

For the furnishing and decoration of large or expensive "flats," where considerable outlay is contemplated, special charges will be made, based upon the requirements of the work.

For the highly ornate or elaborate decoration and furnishing of single rooms, such as drawing or dining rooms in city residences, or where a special or distinctive treatment is desired, designs, specifications, and estimates will be furnished, with competent superintendence, if required, the charges in each case to be proportionate to the service rendered.

In cases where samples of draperies or carpets are sent to persons at a distance, in connection with the color treatment of a room, it is understood that the samples will be matched as closely as possible. In some cases, perhaps, the same material may be found, but this must necessarily be infrequent. The same rule applies to samples of paper hangings.

We are ready at all times to supply the materials indicated by samples sent, such as wall papers, window draperies, portières or carpets, and merely a nominal charge, to cover incidental expenses, will be made for purchasing the same.

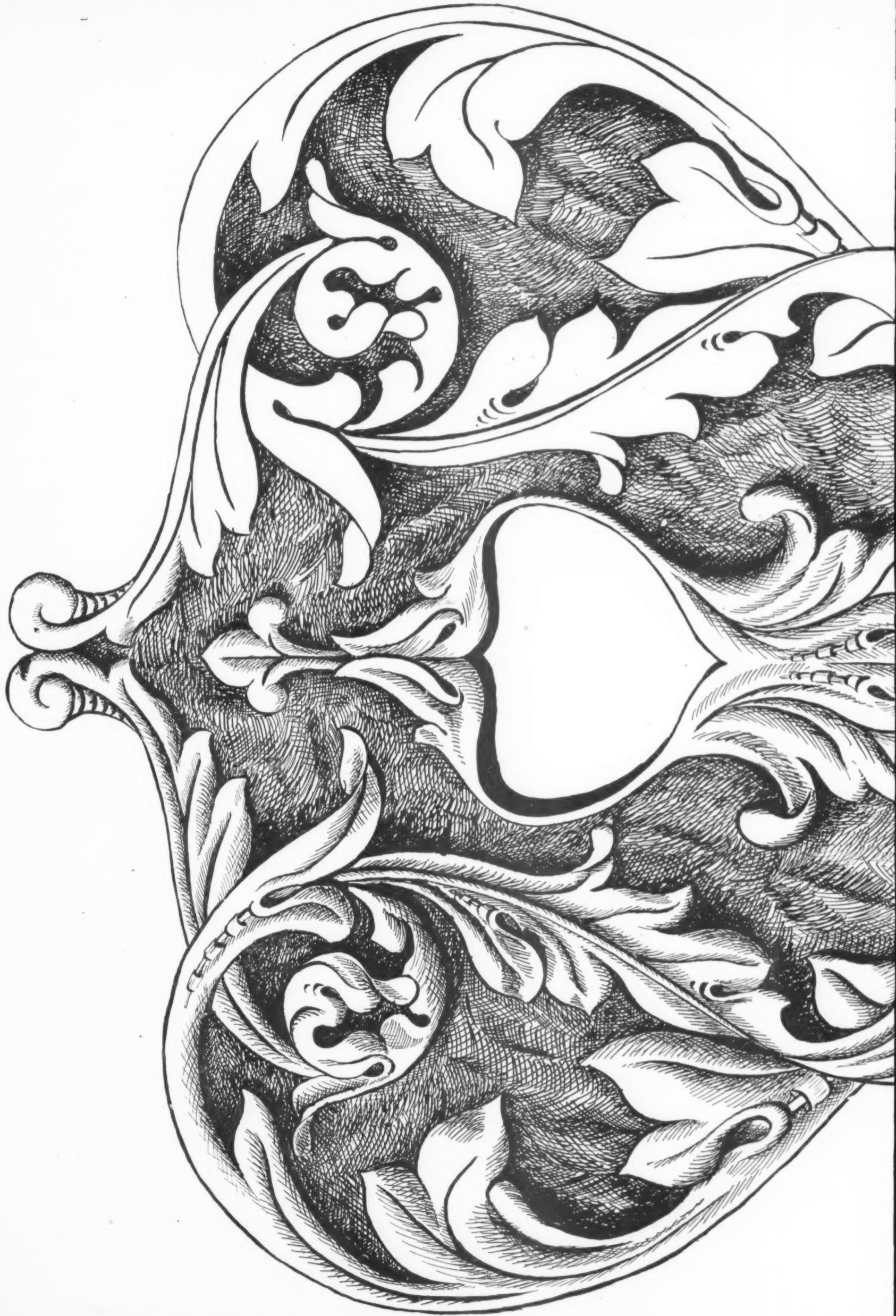
THE ART AMATEUR, 23 Union Sq., N.Y.



The Art Amateur Working Designs.

The Art Amateur Working Designs.

Vol. 39. No. 2. July, 1898.





*NO. 1918.—DESIGN FOR A CHAIR BACK FOR WOOD-CARVING OR PYROGRAPHY.* By RICHARD WELLS.



NO. 1914.—SPRAY OF GREEN PEAS. BY F. R. CLEMENTS.

NO. 1916.—“RAISIN FIR” DESSERT PLATE DECORATION. BY E. M. HOLLOWELL.

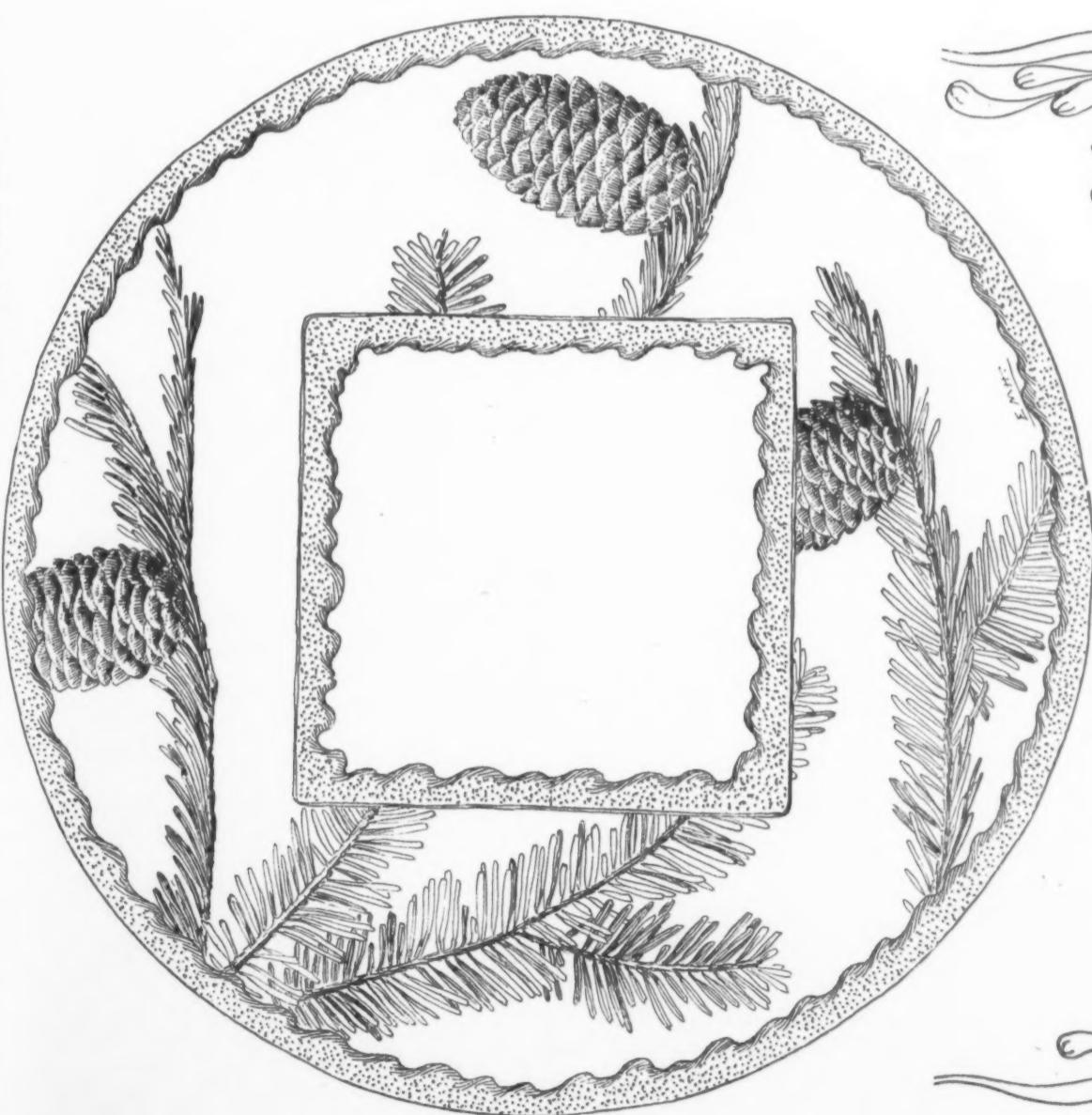


# The Art Amateur Working Designs.

SUPPLEMENT TO THE ART AMATEUR, JULY, 1896.



NO. 1914.—SPRAY OF GREEN PEAS. By F. R. CLEMENTS.



NO. 1916—"BALSAM FIR" DESSERT-PLATE DECORATION. By E. M. HALLIWELL.



NO. 1915.—DECORATION FOR A SQUARE DOILY.

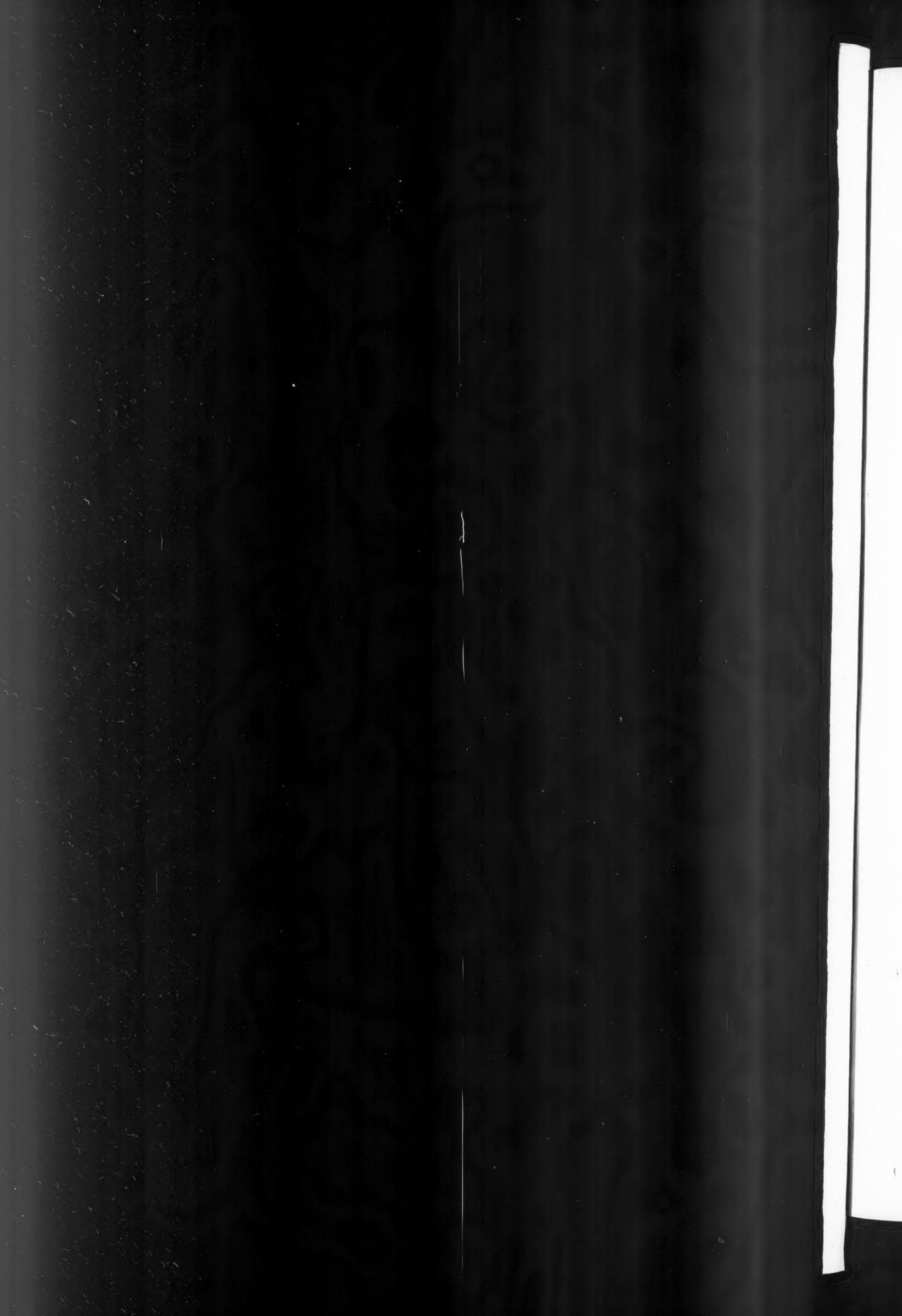
# The Art Amateur Working Designs.

Vol. 39, No 2, July, 1898.



NO. 1912.—CHRYSANTHEMUM DECORATION FOR A JARDINIERE. By A. W. D.





The Art Amateur Drawing Studies.—Animals.

